



The Yellow Wallpaper—directed by MFA Director Matthew Earnest
with MFA Actors Rebecca Lloyd and Brefny Caribou-Curtin

YORK UNIVERSITY- MFA IN THEATRE

2017-2019

GRADUATE PROGRAM HANDBOOK

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A LETTER FROM THE GRADUATE PROGRAM DIRECTOR

To our incoming MFA cohort:

Welcome to our department and community. On behalf of the faculty and staff, I would like to thank you again for your interest in our program, your commitment to graduate education and for inviting us to participate in your academic journey.

We are one of Canada's largest theatre programs, with a rich history and tremendous depth and experience in our faculty, covering every aspect of the professional theatre. With all my colleagues in the Acting Area, in Production/Design and in Performance Creation and Research (PCR), you will find scholar-artists deeply engaged with the examination of performance at the foremost edge of study in our nation. Ally yourselves with their energy and research and you will find partners in changing the world around us with our work. I challenge you also to connect yourselves and the research we pursue together with the vibrant theatrical community downtown. It is easy to fixate upon the many tasks at hand on campus, but remain connected to the relationships you've nurtured (or will develop), as many of you will find your livelihoods in that broader community.

The workload in any graduate program is intense, and ours is particularly busy. However, as a faculty we aim to achieve our scholarly goals and artistic practice without the sacrifice of our personal lives and health. As your program director, this will be my focus. Your mental and physical health is equally important to our demand for rigour and focus. To this end, when we gather in September we will speak with Counseling and Disability Services (CDS) as our first step in orienting you within the landscape of our campus. In addition, there are free weekly mindfulness meditation sessions guided by my colleague Paul Lampert, and I hold monthly Restorative Yoga sessions. I am asking you to remain in continual dialogue with your colleagues and your faculty in managing the stresses of returning to school.

What you'll find in this handbook is valuable information about the way the department works: who's who, where to find things, and what is expected, especially with regards to your program and your thesis. Much of this information is available online, so if this handbook cannot answer your questions, you can turn to the website, or to your most important resource, our Graduate Program Assistant, Susanna Talanca, gradthea@yorku.ca.

The department has much planned for the 2017/2018 year, including an exciting Theatre @ York season. Theatre @ York is the public face of the department, where the work of students is performed on our stages and in our studios. A few years ago, the theatre faculty unanimously agreed to find a theme for each year, to anchor our production programming and much of our curricular planning in order to more deeply examine the many questions that dominate our thinking. Our 2017/18 season's thematic focus is *Worlds of Exile*.

The mainstage shows this year will be performed by the 4th year BFA Acting students. Our studio shows, directed by the MFA directors, will feature the 3rd year BFA Actors, and in January, will include the MFA Actors. In addition to these shows, our department presents many other performance events, including the work of the Devised Theatre (aka DT) cohort in the Devised Theatre Festival (DTF) in March 2018. The Performance Creation MFA students will be closely linked as Mentors to the students in this Devised Theatre Festival. Performance Creation and Research (PCR) and Production/Design also mount shows throughout the year that are of interest: plan to see *The Ashley Plays* (site specific work by playwriting and developmental dramaturgy students), showings of the 3rd year devisers in the fall, *The playGround Festival* (entirely self-produced by undergraduate students in the department), and *Scenes by Design* (a showcase of works by the Production/Design students at the end of the year).

In countless ways, the MFA candidates serve as role models to our undergraduates, and many of you will be teaching these students in classes. We expect you to see their work in performance in order to be able to discuss that work in class; those of you who are teaching will want to discuss the work in those productions with your students with clarity and generosity. The undergrads will look up to you, and see in you much that they would like to emulate. You have information about the industry, and life in general, that they are hungry to learn. We know, and certainly expect, you will treat undergraduates with the care and respect that they deserve, acknowledging that what they do at York, they're often doing for the very first time. When working with undergraduates on studio or mounted shows, expect things to take longer than what you're used to: your patience and understanding will be the overriding lesson they will take away from the experience.

I sincerely wish you all the best for the year ahead, and, if you have any questions, please contact me via email at gdobie@yorku.ca, or knock on my door #315 CFT. I look forward to working with each of you this coming year as Graduate Program Director, and wish you much success in your studies.

--

Gwenyth Dobie

Associate Professor, Theatre Department, Graduate Program Director (MFA)

INTRODUCTION

Disclaimer

The information in this handbook is intended as a guide for the 2017-2019 academic years. Every attempt has been made to make it as current as possible. It is important to note, however, that the Faculty of Graduate Studies Regulations provides information that is more complete. In the case of any disagreement with Department publications, the information contained in the Faculty of Graduate Studies Regulations takes precedence.

About the Program

York University's MFA in Theatre is a five-semester conservatory program. The studio-based training is rigorous and designed to meet the needs of artists—in some cases emerging, and in others more advanced- seeking to investigate the essential questions of theatre.

The MFA in Theatre is the terminal degree in its field, and at York we offer concentrations in Acting (Canada's only such Masters-level program), Performance/Creation, Design, and Directing. The two years are extremely intense. Classes are small, hours are long, and the expectations from the faculty are high. Graduates from the program work in every aspect of the performing arts in Canada, the United States, and internationally.

The teaching faculty, in conjunction with Graduate Program Director, will prepare an evaluation of each student's work once each term. If the work is not satisfactory, students can expect a notice of warning before being asked to leave the program. Thesis requirements vary according to the student's area of specialization. It is important to remember that students are not guaranteed an MFA once accepted into the program; it is only your work and progress made in the program that can ensure this.

Students in the graduate program come from diverse backgrounds both culturally and theatrically. Professionalism, respect, and generosity remain the cornerstones of our program ethos and how we will work together. Absenteeism and lateness will not be tolerated.

One of the central educational goals of the Theatre Department is to produce socially conscious artists — artists who are aware of and capable of participating in challenging dialogues about social injustice and inequality. This means that our courses, public events, and productions often grapple with difficult subject matter, including sex, violence, terror, and illness (among other topics). While these presentations will no doubt provoke strong emotions and cause discomfort, we feel that the diverse experiences they promote are also essential to the development of our students' critical faculties, empathy, and understanding of the world. Rather than warning our students in advance about every potentially uncomfortable topic that they might encounter in the course of their studies, we instead encourage students to meet them head on in the classroom, in rehearsals, and performances, and to engage in civil and compassionate debate about the possibilities and effects of staging difficult knowledge. If you require an accommodation related to your participation in Theatre experiences, please ensure that you share relevant documentation with your course director.

The Graduate Program and the Department

You may be unfamiliar with the way graduate programs are set up in relation to departments at York. Graduate programs are administratively separate from undergraduate teaching departments thus the Graduate Program in Theatre is overseen by the Faculty of Graduate Studies (FGS), while the Department of Theatre falls within the School of Arts, Media, Performance, and Design (AMPD). This separate administrative structure means that a professor might be appointed to an undergraduate department or program, and may also be appointed to one or more graduate programs. As a student, you are enrolled in the Graduate Program in Theatre but you may be employed, as a Teaching Assistant or Graduate Assistant, in the Department of Theatre.

People in the Department

It is to your advantage to get to know the Department personnel and how they can be helpful to you in your time here.

Position	Name	Contact
Department Chair	Ines Buchli	thechair@yorku.ca
GPD – Theatre (MFA)	Gwenyth Dobie	gdobie@yorku.ca
GPD – Theatre and Performance Studies (MA, PhD)	Magdalena Kazubowski-Houston	mkazubow@yorku.ca
Acting Area Coordinator	Eric Armstrong	earmstro@yorku.ca
Devised Theatre Coordinator	Ian Garrett	igarrett@yorku.ca
Production/Design Coordinators	James McKernan & Teresa Przybylski	mckernan@yorku.ca teresap@yorku.ca
Performance Creation and Research Coordinator	Marlis Schweitzer	schweit@yorku.ca
Technical Producer	James McKernan	mckernan@yorku.ca
Theatre @ York Producer	Teresa Przybylski	teresap@yorku.ca
Administrative Offices (CFT 320/322); Monday-Friday 8:30-4:30 Note: The Grad Program office closes at 3:00 PM on Fridays during the Summer (June, July, August)		
Administrative Assistant	Mary Pecchia	mpecchia@yorku.ca
Graduate Program Assistant (GPA)	Susanna Talanca	gradthea@yorku.ca
Student Services/Course Support Assistant	Rachel Katz	rkatz@yorku.ca
Production Office (CFT 304)		
Production Coordinator	Aaron Kelly	akelly1@yorku.ca
Operations Manager, Theatre; Facilities and Health and Safety	Terry Wright	wright1@yorku.ca

Chair: Serves as official spokesperson for the Department and represents us in all dealings with the Dean, the School of Arts, Media, Performance, and Design, the University and the wider community. She is responsible for coordinating the various activities of the Department, the Department's financial operation and the overall academic program.

Graduate Program Directors (GPD): Responsible for studies at the graduate level and works with the Department Chair to integrate both programs within the overall workings of the Department of Theatre. Problems or concerns in the Graduate Programs need to be brought to the attention of the GPD.

Administrative Assistant: Works closely with the Chair in all matters relating to the operations of the Department - finances, schedules, office management, policy, and any special initiatives (e.g., Opening Night celebrations), etc.

Graduate Program Assistant (GPA): Oversees the operations of the Graduate Programs in Theatre (MFA) and Theatre and Performance Studies (MA/PhD). The GPA is your liaison with the Faculty of Graduate Studies and your first point of contact for all administrative (funding, degree requirements, etc.) questions.

Student Services/Course Support Assistant: Maintains the undergraduate students' records, assists in registering for courses, dropping courses, etc. and is the undergraduate students' route to the Education Committee in situations that require formal action.

Production Coordinator: Responsible for the coordination and organization of production aspects of the Department of Theatre presentations and studio shows. Takes care of related scheduling, budget, staff, etc.

Area Coordinators are responsible for the activities and academic component in each area, and chair the frequent area meetings. Problems, which cannot be solved through discussion with your Course Director (see below), or which affect activities in your area should be brought to their attention.

Course Directors are the "front-line." Every course has a Director. Most courses have only one: the teacher in the classroom. Some larger courses are divided into sections or tutorials and may have other teachers or leaders, so refer to the course outline for each course; the "official" course director should be listed. If you have questions or difficulties about the course, start your inquiries with the course director. If you are not satisfied with the answers you get, consult the appropriate Area Coordinator or your advisor.

MFA Faculty

The following Department of Theatre faculty members have appointments to the Graduate Program in Theatre. This means that they can teach MFA classes and serve on MFA thesis committees. These are the faculty members you'll work most closely with.

Name	Specialization	E-mail
Eric Armstrong	Voice	earmstro@yorku.ca
Erika Batdorf	Movement, Creation, Directing	ebatdorf@yorku.ca
Ines Buchli (Chair)	Acting and Directing	ibuchli@yorku.ca
Gwenyth Dobie (GPD)	Acting, Movement, Devised Theatre	gdobie@yorku.ca
Ian Garrett	Sustainability and Design, Production	igarrett@yorku.ca
Michael Greyeyes*	Movement, Devised Theatre, Screen Acting	greyeyes@yorku.ca
Shawn Kerwin*	Stage and Costume Design	shawn@yorku.ca
Paul Lampert	Acting and Directing	plampert@yorku.ca
William Mackwood	Design and Production	mackwood@yorku.ca
John Mayberry	Theatre Production	mayberry@yorku.ca
James McKernan	Theatre Production	mckernan@yorku.ca
Peter McKinnon (Emeritus)	Stagecraft, Design and Production	mckinnon@yorku.ca
Teresa Przybylski	Set and Costume Design, Production	teresap@yorku.ca
Judith Rudakoff	Playwriting and Dramaturgy	rudakoff@yorku.ca
David Smukler (Emeritus)	Voice	dsmukler@yorku.ca
Ross Stuart (Emeritus)	Theatre Studies	rstuart@yorku.ca
Mark Wilson**	Acting and Direction	pitwil@yorku.ca

* On Sabbatical 2017/2018

** On Sabbatical Winter 2018

For detailed faculty bios please visit the Department of Theatre website.

Websites to Bookmark

Current Students Website - <http://gradstudies.yorku.ca/current-students/>

Here you'll find the prompts to register in a term, enroll in classes, and find your student financial account information.

Faculty of Graduate Studies (FGS) Website - <http://gradstudies.yorku.ca>

Information about scholarship, award and bursary opportunities, events, workshops as well as FGS policies and forms. Remember, it is your responsibility to familiarize yourself with FGS policies

Department of Theatre Website - <http://theatre.ampd.yorku.ca/>

MFA Theatre Website – <http://theatre.gradstudies.yorku.ca/>

Studio Booking Policy

ATK 102E, also referred to as Small Atkinson, is a designated studio space that when not in use for classes (please check door for schedule), is available for graduate studio practice and MFA Performance/Creation rehearsals. Scheduling rehearsals in this space will fall to one of your elected student reps. Equitable sharing of space is of the utmost most importance for all students at York.

IF YOU ARE LOOKING FOR ANOTHER SPACE TO REHEARSE... Please understand that rehearsal space is always at a premium in the Department of Theatre. We will do our best, but we may not be able to accommodate your requests.

PLEASE NOTE:

Rehearsals for main stage and Theatre@York productions take precedence when assigning spaces followed by faculty assigned work. Personal projects, including playGround, will be considered **only if space allows**.

TO BOOK A STUDIO:

1. First-year Theatre majors are not eligible to book studios.
2. The studios are available only within Department hours: Mon-Fri 8:00am-10:00pm, Sat-Sun 10:00am-6:00pm
3. All spaces must be booked the previous week. Request for spaces will be accepted **only until 4:00pm on Wednesdays**. *REQUESTS WILL BE CONFIRMED FRIDAY BY 4:00pm*
4. Requests must be sent by **email only** to **rehearse@yorku.ca**. Include your full name, student ID, program and what kind of space you need (studio/classroom/big/small).
5. Requests must be submitted **each week** for a room unless special arrangements have been made.
6. You cannot "claim" a space by writing in your name or the course name in an empty slot on the weekly schedules posted outside each space (exception – Light Lab CFT 153).
7. Spaces must be returned to neutral at the end of each booking session. There will be a picture of what "neutral" is in each studio.
8. The sign-off sheet must be checked and signed at the end of your studio time. If you enter a space and find it not in "neutral" please contact rehearse@yorku.ca and let us know.
9. Anything left behind in the spaces after your booking will be thrown out.

A FEW MORE THINGS:

Adopt professional standards by agreeing on a rehearsal schedule with group members and by having one group member do the arranging of the space in advance. After rehearsal, all garbage must be removed, the space should be returned to neutral, and please ensure that the floors and walls are clean. Please treat the studios with respect.

Theatre @ York Complimentary Ticket Policy

Theatre@York shows are part of your experience here at York. Your GPA will e-mail you a comp code to book your tickets online. Graduate Students can book one (1) ticket to each main stage show (not including playGround).

Important Dates

The schedule below includes grad-specific Acting Area dates as well as FGS-related dates for the 2017-2018 year. Much of the “code” will be explained to you in our orientations at the beginning of the year.

2017- 2018 Graduate Program Schedule - SUBJECT TO CHANGE				
Date	Time	What	Location	Who
Friday, August 25		Shakespeare Project Edits/breakdowns due		Grad Directors/Script Supervisors
Thursday August 31	10-5pm	1010 Orientation	ACE 209	1010 TAs/1010 CD
Monday September 4		Labour Day	NO CLASSES	
Tuesday September 5	10-4 pm	1520 Orientation	ACE 207	1520 Grad Instructors/Michael Kelly
Tuesday September 5	12:30-1:30	MFA, MA, PhD -Meet and Greet	TBA	All Graduate students, Faculty, Staff (Pizza)
Wednesday September 6	9am-12:30pm	1st year Orientation	JGG	Faculty Intro (11am); pop/pizza (11:30)
Wednesday September 6	2:30pm-5:30pm	MFA Grad Orientation (with breakout groups)	CFT 301	ALL Grads GPD/Erika/Paul/Mark/Eric
Thursday September 7		Fall Classes Begin		
Thursday September 7	5:30-5:45pm; 6:30-9	Gathering Project Casting CFT 139/then rehearsal	4 studios	Y2, Y3, Y4, ALL GRADS, Y3DT, MA/PhD, 4 directors
Tuesday September 12	6pm	Gathering Project Performance/Company Potluck	JGG/(potluck 142)	Open Showing, then Potluck in CFT 142
Thursday September 14	1-2pm	Mindfulness Session	CFT 138	Theatre Department members with Paul
Saturday September 16	1-6pm	DT Rodeo	ACE 207	Grad PC
Tuesday September 19	6pm	Read Through/Casting - Carried Away	CFT 138/139	Y3s/2 York directors (rehearses CFT 138/139)
Saturday September 23	10-5pm	Simon Fon Stage Combat Workshop	ACE 207	Y3s and Grads/Simon Fon
Tuesday September 26	6pm	Rehearsals begin-Carried Away (Y3 Studio Show)	CFT 138/139	Y3s/2 York MFA Directors
Friday Oct 6- Sunday Oct 8	Fri 11:10-6 Sat 10-5 Sun 10-5	Indigenous Storytelling Workshop	CFA 024/026	4 th year actors Grad PC some DT4s
Monday October 9		Thanksgiving (University Closed)		NO CLASSES
Thursday October 19	1-2pm	Mindfulness Session	CFT 138	Theatre Department members with Paul
Thursday October 19 - Saturday October 21	7pm (& 2pm 20th)	Performances-Carried Away (no Y3 classes Fri. 20th)	CFT 139	Y3s/Open Showing
Thursday Oct. 26 - Sunday Oct. 29		Fall Reading Days	OFF	NO CLASSES or REHEARSALS
Friday November 24		Last Day of Conservatory Classes		
Monday November 27	noon	Final Shakespeare Scripts due Grad Office	CFT 322	Grad Directors
Wednesday November 29	10-1pm	Y3 Showing- Shakes Scenes	CFT 139	Open Showing
Wednesday November 29	6pm	Hybrid PC MFA showings	ATK 102E	Open Showing
Thursday November 30	2-4pm	Grad Acting Showings (no voice/mvmt showings)	CFT 138	Open Showing
Thursday November 30	7pm	Y4 Archetypes	CFT 142	Open Showing for faculty and Area students
Monday December 4		Fall Classes End (Last Monday Class)		
Monday December 4	5:30-10:30pm	Shakespeare Project Auditions	CFT 139, 142	Grad Actors and Directors
Tuesday December 5	9-5pm	Grad Conferences (Paul, Eric, Gwentyth, Erika)	GD's Office	ALL Grad Students/Faculty
Monday December 11 TBA	2-6pm TBA	CS Auditions for Shakespeare in High Park TBA	207 (w/u209) TBA	Y4s/CS Directors & Peter Hinton TBA

Monday December 11	2pm	Release of Shakespeare cast lists and scripts		All actors/directors
TBA	TBA	Holiday MFA Party	TBA	All Grad students and Faculty
Thursday January 4		Winter Classes Begin		
Thursday January 4	6pm	Read Through/Casting - Grad Studio Show (TBA)	CFT 138/139	Grad Actors / /2 York-CS directors
Tuesday January 9	6-10pm	Grad Studio Show (TBA) rehearsals begin	CFT 138/139	Grad Actors / /2 York-CS directors
Monday January 15	TBA	CS Callbacks for Shakespeare in High Park	TBA	Y4s with callbacks/CS Directors
Thursday January 18	1-2pm	Mindfulness Session	CFT 138	Theatre Department members with Paul
Thursday February 1 - Saturday February 3	7pmFeb1-3(2pm2nd)	Performance Grad Studio Show-cancel classes on Friday	CFT 139	Grad Actors /2 York-CS directors
Tuesday February 6	6-10pm	Rehearsals begin-If We Were Birds (Y3/Grad Studio show)	CFT 138/139	Y3 actors/Grad Actors, 2 York Directors
Saturday Feb. 17 - Friday Feb. 23		READING WEEK (Rehearsals resume Feb. 24)	OFF	NO CLASSES
Saturday February 24	10am-6pm	If We Were Birds REHEARSALS RESUME	CFT 138/139	Y3/Grad Actors, 2 York directors
Thursday March 1	1-2pm	Mindfulness Session	CFT 138	Theatre Department members with Paul
Thursday March 8 - Saturday March 10	7pm 8-10; 2pm 9th	Performances-If We Were Birds (no Y3/Grad classes Fri.9th)	CFT 139	Y3s/Grad Actors Open Showing-2 York Directors
Wednesday March 14 - Sunday March 18	TBA	DT Festival (previews March 13, 14)	ACE 207	Y4DT, Grad PC
Tuesday March 20		Last Day of Conservatory Classes		
Wednesday March 21	3-5pm	Grad Scenes	CFT 138	Open Showing
Wednesday March 21	11:30-2:20	Y3 Movement/Mosaic Showings	CFA 024	Open Showing
Wednesday March 21	7:30pm	Hybrid PC Showings	ATK 102E	Open Showing
Thursday March 22	2-5pm	Y3 Scenes	CFT 139	Open Showing
Tuesday March 27	10am-10pm	Shakespeare Projects Start	4 studios	UG/Grad Actors/Faculty Warm-up 1st day only
Wednesday March 28	11:30am	Scenes By Design	JGG	Open Showing
Friday March 30		Good Friday (University Closed)		NO CLASSES, TESTS OR EXAMS
Sunday April 1		Easter Sunday (University Closed)		NO CLASSES, TESTS OR EXAMS
Wednesday April 4		Final Wednesday Class		
Thursday April 5		Winter Study Day		NO CLASSES, TESTS OR EXAMS
Friday April 6		Winter Classes End (Makeup Friday Class for Good Friday)		
Saturday April 7		Winter Study Day		NO CLASSES, TESTS OR EXAMS
Saturday April 7	2:00pm	Shakespeare Performances	JGG	Open Showing
Saturday April 7	7:00pm	Shakespeare Post-Performance Pizza Party	CFT 142	Shakespeare Companies/Participating Faculty
TBA		YESFest at Theatre Passe Muraille		Grad PC and Solo Creation
Sunday April 8		Winter Study Day		NO CLASSES, TESTS OR EXAMS
Monday April 9	10-4pm	Production/Design Interviews	TBA	Production/Design Faculty
Tuesday April 10	9am-2pm	DT Auditions	CFA 024	DT Faculty, Grad PC
Wednesday April 11	9-6pm	AA Auditions (two sessions)	ACE 207/209	Acting Area Faculty, 1010 Instructors
Thursday April 12	9-6pm	AA Auditions (two sessions)	ACE 207/209	Acting Area Faculty, 1010 Instructors
Tuesday April 17	10-5pm	Grad Conferences	CFT 326	Grads/Grad faculty
Friday May 11	noon	Y4/G2 opt-out deadline Shakespeares-list to directors		Y4s/5042 CD; G2s/GPD

NOTE: Please refer to the detailed Theatre @ York Production Calendar at <http://www.yorku.ca/theaschd/>

Refer to Faculty of Graduate Studies website for further information on important dates, bursary and research/graduate development fund applications etc. <http://gradstudies.yorku.ca>

Professionalism and Accommodations

The MFA in Theatre program at York prides itself on its level of professionalism. As you probably all know, the expectation in the profession regarding lateness and absences is summed up in this familiar adage: "if you're early, you're on time; if you're on time, you're late; and if you're late, you're fired".

The requirement to attend all or substantially all classes in each course is an essential element of the MFA in Theatre program. That said, in most instances, minor and transient health and other personal problems can be accommodated informally, provided at a minimum that there is prompt and effective communication with those who need to know for academic and/or employment reasons. This communication should confirm that any absence by the student is involuntary and indicate how the student can reasonably be accommodated while still meeting academic and teaching obligations.

If you are significantly injured or ill, especially with something contagious (for example, viral), it is vitally important that you stay away from class in order to heal, or not spread illness to your classmates. At such times, it is important to keep the Program and your graduate employment supervisor(s) as informed and up-to-date as possible, so that they can make timely and appropriate alternative arrangements. For minor physical or personal challenges, all that is required is to inform the instructors of the kind of limitations to be managed, so that exercises can be adapted or modified to meet that need. All of our faculty are used to working in this manner with students who have challenges that need accommodation from time to time.

Students living with a disability that is chronic or long-term need to consult with Counseling and Disability Services (<http://cds.info.yorku.ca>). That office is uniquely qualified to assess it and then provide appropriate documentation to the Program, on the basis of which accommodation can be designed and planned. It is incumbent upon any student living with such challenges to notify CDS formally to ensure that faculty have the necessary information to evaluate students fairly.

In rare cases, a student's medical or other needs may be too great for accommodation within the same cohort. Because of the nature of the course work in our discipline, particularly in the Performance cohort, you move through the curriculum as a class and there is a requirement to sustain the necessary rigour throughout your studies, including maintaining full attendance and regular in-studio practice. In general, the more the student misses, the more difficult it becomes for the student to catch up because the rest of the cohort has advanced too much. Should you need to miss a significant number of classes, practice or rehearsal time, it may become necessary for the Graduate Program Director, in consultation with the faculty, to have you withdraw from the Program. In these instances, once you have overcome the issue that made the absence necessary, it may be possible to resume when the same point in the Program cycle comes around again.

Should you find yourself in circumstances where the impact of a medical or non-medical issue threatens to affect your academic progress, please communicate with the Graduate Program Director and the faculty immediately.

A Note on Privacy:

Your privacy matters to us. Your right to privacy means that you are not required to disclose to faculty the exact nature of any learning, mental health, physical, sensory, or medical disability you may have, whether or not you are seeking accommodation for it. The more complex or personal the issue is, however, the wiser it is to have your accommodation discussion channeled through Counselling and Disability Services. Should you choose to disclose a medical issue or disability directly to faculty, your disclosure will be kept in strict confidence. The faculty member may ask your permission to share that information with other Graduate Program faculty, as they consult with one another on a regular basis about the progress of all their students; but the decision on whether you allow them to share that confidential information is always up to you. Because of the deeply personal nature of the work that actors, directors and designers do, our classes may appear to encourage the sharing of personal information; please note that disclosure of private, personal matters is not required, and no one should feel compelled to share anything they do not feel comfortable sharing.

MFA THEATRE- (ACTING) OVERVIEW

York's MFA program in Theatre – (Acting) is an intense, full-time course of study.

The first year consists of full days of classes with evenings and Saturdays reserved for workshops and rehearsals. Performance projects in the first year include The Gathering Project at the start of the fall term, two studio productions, and The Shakespeare Project at the end of the winter term. Students can expect to be in the studio for classes, workshops, or rehearsals 25 – 50 hours per week, and can expect to practice/prepare a further 5 hours per week.

Students spend the summer term working on their thesis research as well as creating a solo show that is presented at the beginning of the second year.

In the second year of study, students take a full complement of classes in the fall term and continue their work on their MFA thesis. Performance projects in the second year include *The Gathering Project*, one or more fully mounted productions in the [Theatre @ York](#) season, and *the Shakespeare Project*.

Dates Overview

Term	Overview
Term 1: Fall 2017	<ul style="list-style-type: none">• In studio training (Acting, Voice, Movement)• Completion of the Research Seminar & 100 Play Exam• Solo Performance/Creation (Optional)
Term 2: Winter 2018	<ul style="list-style-type: none">• In studio training (Acting, Voice, Movement)• 2 Studio performances• Performance Creation II (Optional)
Term 3: Summer 2018	<ul style="list-style-type: none">• Thesis research• Solo Project creation/ rehearsal
Term 4: Fall 2018	<ul style="list-style-type: none">• Presentation of Solo Project,• In studio training (Acting, Voice, Movement)• Rehearsal and performance of thesis shows*• Multi-Disciplinary Solo and Collaborative Performance Creation (Optional)• Oral Examination*
Term 5: Winter 2019	<ul style="list-style-type: none">• Rehearsal and performance of thesis shows*• Producing Independent Performance (Optional)• Oral Examination*

*The semester the oral examination takes place depends upon the timing of the thesis show

Courses

The Director of the Graduate Program will assign each student's program of required courses. Students will receive an outline of all requirements prior to the beginning of each academic year. With the exception of the Research Seminar (Term 1), all courses are studio-based.

100 Play Exam

The 100 Play Exam is the equivalent of a "comprehensive exam", where students are required to demonstrate the depth and breadth of their knowledge of theatre. Upon acceptance into the program, students are provided with the 100 Play list and are expected to read all of the plays over the summer.

Solo Project Guidelines

All MFA Performance (Acting) students are required to prepare a Solo Project during the Summer 2018 term for presentation early in September 2018. Usually, this occurs on the day before classes resume, for example, the Tuesday after Labour Day. Actors should expect to be available to rehearse their solo projects during the Labour Day weekend. These are not shows; these are presentations of a "journey" which you have done and of where you are now. That "journey" is either a reflection of you as a person or artist or any combination of the two. It also should address your artistic challenge (see thesis information). The solo projects are more about the process than the product.

Each student is assigned a faculty member as a summer advisor. You can meet with your advisor twice over the summer – you do not need to meet with them at all if you do not wish to. Your advisor acts as sounding board, not a director or writer.

Projects should be no shorter than 10 minutes and no longer than 15 minutes. A one-page typed paper, which will serve as a program for the faculty, must be handed in 48 hours before the presentation addressing the following:

The area of exploration that you are undertaking
How you want the faculty to view the piece
Other unusual expectations that faculty should know about

There is no need to be entertaining – the group decides who the audience is for these; open to all, just the Theatre Dept., just the Performance Area, or just the faculty. A faculty supervisor will meet with the entire class prior to the scheduled performance date to decide on running order, set up, etc. However, the showing is run by the group and all tech is managed and limited to what the group can supply.

The Thesis

The Actor's thesis is multi-modal, consisting of the performance of a role in a department production, a supplementary written document, and an oral examination.

The 2018-2019 Theatre @ York season will be determined during the 2018 winter semester. Once the casting has been posted for all applicable shows, actors will be required to choose a thesis role. Please consult with your assigned supervisor on your choice of role.

Additional details on the thesis can be found in the Thesis Guidelines section of this document.

MFA THEATRE- (PERFORMANCE/CREATION) OVERVIEW

York's MFA in Theatre (Performance/Creation) is an intense, full-time course program of performance, creation, and devising.

The first year consists of full days of classes in performance, design and directing while being given time to develop your own work. Evenings and Saturdays are reserved for development, creation and rehearsals. You have three seminar classes: PC Seminar, Grad Directing, Research, and Design; and up to four studio courses: Acting, Voice, Movement, and (Solo) Performance Creation. The Performance Creation Seminar (which is only for those taking this aspect of the MFA) and Performance Creation class (that meets for all four terms, covers performance creation including and beyond solo work and business aspects of presenting independent work) are required courses for all Performance Creation MFA students,

**Please note that the flexibility inherent in the hybrid stream encourages participation in a wide area of study—even outside of the Theatre Department; however, the need to establish working relationships and graduate community must be balanced with the challenge of creating a feasible workload.

Performance projects in the first year include *The Gathering Project* at the start of the fall term, solo projects throughout the year culminating in a public *Cabaret Performance* at Theatre Passe Muraille. Students can expect to be in the studio for classes, workshops, or rehearsals 25 – 50 hours per week, and can expect to practice/prepare a further 5 hours per week.

Students spend the summer term working on their thesis research as well as creating a devised piece or solo show that is presented at the beginning of the second year.

In the second year of study, students take a full complement of classes in the fall term and begin intensive work on their MFA thesis project. Performance projects in the second year include *The Gathering Project*, *Cabaret Performance* at Theatre Passe Muraille and Thesis presentation at York and again at the Theatre Centre.

Dates Overview

Term	Overview
Term 1: Fall 2017	<ul style="list-style-type: none"> • Completion of the Research Seminar & 100 Play Exam • Solo Performance Creation/ PC Seminar • Graduate Directing Course • Graduate Design Course • Minimum 1 studio course, max 3 (Voice, Movement and Acting)
Term 2: Winter 2018	<ul style="list-style-type: none"> • Performance Creation II/ PC Seminar • Graduate Directing Course • Graduate Design Course • Maximum 2 studio courses (Voice, Movement and Acting) • Cabaret Performance at Theatre Passe Muraille • Thesis Project Plan Proposed and vetted
Term 3: Summer 2018	<ul style="list-style-type: none"> • Thesis research • <u>Solo/Devised Project creation/ rehearsal</u>
Term 4: Fall 2018	<ul style="list-style-type: none"> • <u>Presentation of Solo/Devised Project</u> • Multi-Disciplinary Solo and Collaborative Performance Creation / PC Seminar • Graduate Directing Course • Graduate Design Course • Maximum 2 studio courses (Voice, Movement and Acting)
Term 5: Winter 2019	<ul style="list-style-type: none"> • Producing Independent Performance/ PC Seminar • Oral Examination • Cabaret Performance at Theatre Passe Muraille • York presentation of Thesis Projects • Public Presentation of Thesis Projects at the Theatre Centre

There are many other courses available in School of the Arts, Media, Performance and Design, that might be of interest to you, including:

- THEA 5111 3.0: Sustainable Design in Performance.
- THEA 5221 3.0: The Interactive Stage

Courses

The Director of the Graduate Program will dialogue with each student to create a curriculum that best suits the student's needs and areas of interest. Students will receive an outline of all requirements prior to the beginning of each academic year.

100 Play Exam

The 100 Play Exam is the equivalent of a “comprehensive exam”, where students are required to demonstrate the depth and breadth of their knowledge of theatre. Upon acceptance into the program, students are provided with the 100 Play list and are expected to read all of the plays over the summer.

Solo/Devised Project Guidelines

All MFA Performance students are required to prepare a Devised or Solo Project during the Summer 2018 term for presentation early in September 2018. Usually, this occurs on the day before classes resume, for example, the Tuesday after Labour Day. Creators should expect to be available to rehearse their projects during the Labour Day weekend. This project should have a concrete relationship to the thesis project that you propose during the winter term of first year and should be vetted by your thesis supervisor before you leave for the summer.

Each student is assigned a faculty member as a summer advisor (typically your supervisor). You can meet with your advisor twice over the summer, though you do not need to meet with them at all if you do not wish to. Your advisor acts as a sounding board, not a director or writer.

Projects should be no shorter than 15 minutes and no longer than 20 minutes. A one-page typed paper, which will serve as a program for the faculty, must be handed in 48 hours before the presentation addressing the following:

- The area of exploration that you are undertaking
- How you want the faculty to view the piece
- Other unusual expectations that faculty should know about

There is no need to be entertaining or to present fully completed work. Excerpts of a larger piece that you are developing are acceptable. The evening is shared with the actors, who create a solo over the summer as well. The group decides who the audience will be; open to all, just for the Theatre Dept., just the Performance Area, or just the faculty. A faculty supervisor will meet with the entire class prior to the scheduled performance date to decide on running order, set up, etc. However, the showing is run by the group and all tech is managed and limited to what the group can supply.

The Thesis

The Performer/Creator's thesis is multi-modal, consisting of the creation and presentation of a thesis project, a supplementary written document, and an oral examination.

Additional details on the thesis can be found in the Thesis Guidelines section of this document.

MFA THEATRE- (DIRECTING) OVERVIEW

In addition to the core course work in Directing, students take seminar and studio courses in Design and Acting. In the first year of study, students direct a Gathering Project, a Shakespeare Project, and this coming year, the York directors will direct two studio shows and the York/CS director(s) will direct one studio show. In the second year of study, in addition to ongoing studio projects, students also direct a fully-mounted Theatre @ York production for their MFA thesis.

Dates Overview

Term	Overview
Term 1: Fall 2017	<ul style="list-style-type: none"> • Completion of the Research Seminar & 100 Play Exam • Direction of a Gathering Project • Direction of a Studio Project • Graduate Directing Course • Graduate Design Course • Minimum 1 studio course, max 3 (Voice, Movement and Acting)
Term 2: Winter 2018	<ul style="list-style-type: none"> • Direction of a Studio Project • Direction of a Shakespeare Project • Graduate Directing Course • Graduate Design Course • Minimum 1 studio course, max 3 (Voice, Movement and Acting)
Term 3: Summer 2018	<ul style="list-style-type: none"> • Thesis research • Production and design meetings, especially for Fall/Winter theses
Term 4: Fall 2018	<ul style="list-style-type: none"> • Thesis rehearsals begin in November • Direction of a Gathering Project • Graduate Directing Course • Direction of a Studio Project (depending on which slot you have for your thesis)
Term 5: Winter 2019	<ul style="list-style-type: none"> • Direction of one or two Studio Projects (depending on which slot you have for your thesis) • Direction of a Shakespeare Project • Rehearsal and performance of thesis shows • Oral Examination

Courses

The Director of the Graduate Program will assign each student's required courses program. Students will receive an outline of all requirements prior to the beginning of each academic year. With the exception of the Research Seminar (taken in year 1), all courses are studio-based.

100 Play Exam

The 100 Play Exam is the equivalent of a "comprehensive exam", where students are required to demonstrate the depth and breadth of their knowledge of theatre. Upon acceptance into the program students are provided with the 100 Play list and are expected to read all of the plays over the summer.

The Thesis

The Director's thesis consists of the direction of a major department production and a supplementary written document.

Additional details on the thesis can be found in the Thesis Guidelines section of this document.

MFA THEATRE- (STAGE DIRECTION IN COLLABORATION WITH CANADIAN STAGE) OVERVIEW

This program for emerging directors offers highly specialized, advanced training in large-scale theatre directing in collaboration with one of Canada's leading not-for-profit contemporary theatre companies. Working closely with York's graduate theatre faculty, the Canadian Stage Associate Artist and Artistic & General Director provide personal mentorship in intensive studio settings.

In addition to the core course work in Directing, students take seminar and studio courses in Design and Acting. In the first year of study, students direct a Gathering Project, a Shakespeare Project, and this coming year, York/CS director(s) will direct one studio show.

In the second year of study, York/CS directors may have studio projects and will direct a fully-mounted production for Shakespeare in the Park with Canadian Stage as their MFA thesis.

Dates Overview

Term	Overview
Term 1: Fall 2017	<ul style="list-style-type: none">• Graduate Research Seminar & 100 Play Exam• Direction of a Gathering Project• Graduate Directing Course• Graduate Design Course• Optional studio courses, max 3 (Voice, Movement and/or Acting)
Term 2: Winter 2018	<ul style="list-style-type: none">• Direction of a Studio Project• Direction of a Shakespeare Project• Graduate Directing Course• Graduate Design Course• Optional studio courses, max 3 (Voice, Movement and/or Acting)
Term 3: Summer 2018	<ul style="list-style-type: none">• Thesis research
Term 4: Fall 2018	<ul style="list-style-type: none">• Direction of a Gathering Project• Graduate Directing Course• Optional studio courses
Term 5: Winter 2019	<ul style="list-style-type: none">• Possibly direct a Studio Project• Direction of a Shakespeare Project• Rehearsal and performance of thesis show in High Park with Canadian Stage
Fall 2019	<ul style="list-style-type: none">• Oral Examination

Courses

The Director of the Graduate Program will discuss each student's required courses program. Students will receive an outline of all requirements prior to the beginning of each academic year.

100 Play Exam

The 100 Play Exam is the equivalent of a "comprehensive exam", where students are required to demonstrate the depth and breadth of their knowledge of theatre. Upon acceptance into the program students are provided with the 100 Play list and are expected to read all of the plays over the summer.

The Thesis

The York/CS Director's thesis consists of the direction of a Shakespeare in High Park production in collaboration with Canadian Stage and a supplementary written document.

Additional details on the thesis can be found in the Thesis Guidelines section of this document.

MFA THEATRE- (DESIGN) OVERVIEW

The objective of the field is to create an environment in which students can explore both contemporary methods of design and new opportunities generated by 21st-century performance-related technologies. The program draws on the concept of sustainability not only from a technological point of view, but also as a paradigm shift to how we design and envision our theatre productions.

Students will be engaged in several areas of study: design theory, ecological theory, methodology, practicum, research, and design. A collaborative approach to the creative process may include directors, performers, designer-mentors, technical personnel, and environmental professionals.

Dates Overview

Term	Overview
Term 1: Fall 2017	<ul style="list-style-type: none"> • Completion of the Research Seminar & 100 Play Exam • Graduate One Directing and Design • Historical Sources for Directors & Designers (In consultation with Advisor, may be take in either year) • Graduate One Design for the Performing Arts
Term 2: Winter 2018	<ul style="list-style-type: none"> • Sustainable Design in Performance • Graduate One Directing and Design • The Interactive Stage • Historical Sources for Directors & Designers (In consultation with Advisor, may be take in either year) • Graduate One Design for the Performing Arts
Term 3: Summer 2018	<ul style="list-style-type: none"> • Thesis Research
Term 4: Fall 2018	<ul style="list-style-type: none"> • Thesis Project • Graduate Two Directing and Design • Graduate Two Design for the Performing Arts (In consultation with Advisor) • Historical Sources for Directors & Designers (In consultation with Advisor, may be take in either year)
Term 5: Winter 2019	<ul style="list-style-type: none"> • Thesis Project • Graduate Two Directing and Design • Graduate Two Design for the Performing Arts (In consultation with Advisor) • Historical Sources for Directors & Designers (In consultation with Advisor, may be take in either year) • Oral Examination

Courses

The Director of the Graduate Program will assign each student's required courses program. Students will receive an outline of all requirements prior to the beginning of each academic year.

100 Play Exam

The 100 Play Exam is the equivalent of a "comprehensive exam", where students are required to demonstrate the depth and breadth of their knowledge of theatre. Upon acceptance into the program students are provided with the 100 Play list and are expected to read all of the plays over the summer.

Additional Suggested Courses

(note: not all courses are offered every year)

THEATRE

THST 5021 - Theories of Praxis

THST 5022 - Performing Memory and Memorial

THST 5050 - The Spectacular City: Performance and Public Spaces

THST 5030 - Sound: Experimental Practices, Critical Studies

THST 5700 - Performance and Environmental Politics in Canada

THST 6100 - Theatre Research and Methodology
THST 6320 - Performance Art: Politics and Aesthetics
THST 6348 - Cultural Production Workshop: Performance-Based Practice
THST 6600 - Theatre and Performance in the Americas

ART HISTORY

ARTH 5350 / SOAN 5230 - Themes in Visual Anthropology
ARTH 5355 / SOAN 5155 - Anthropology, Art, Aesthetic and Material Culture

DANCE

DANC 5260 - Dance Video and Intermedial Performance

ARTS MANAGEMENT

ARTM 6301 - Issues in Arts and Cultural Management
ARTM 6350 3.0 The Business of Creativity in the Cultural Sector

ENVIRONMENTAL STUDIES

ENVS 6149/CMCT 6120 - CULTURE AND ENVIRONMENT: ANIMAL, VEGETABLE, MINERAL
ENVS 6321 - ENVIRONMENTAL PLANNING AND DESIGN WORKSHOP
ENVS 6348 - CULTURAL PRODUCTION WORKSHOP: PERFORMANCE
ENVS 6349/CMCT 6510 - CULTURAL PRODUCTION WORKSHOP (Image)

The Thesis

There are three options for the Designer's thesis:

- *The Theoretical Design Thesis* incorporates two of the following areas: Set, Costume or Lighting. The thesis is composed of five distinct parts: a proposal, research paper, thesis document, documented design, and oral examination. Documented design should include: design drawings, technical drawings, and additional materials that may be requested by the thesis supervisor (i.e. process documentation).
- *The Practical Design Thesis* is composed of six distinct parts: a thesis proposal, research paper, thesis document, documented design, realized production, and oral examination. Documented design should include design drawings, technical drawings, photos from production, and additional materials that may be requested by the thesis supervisor (i.e. process documentation).
- *The Research Project in Sustainable Technology for the Performing Arts* is composed of five distinct parts: a thesis proposal, research paper, thesis document, documented design, and oral examination. The documented design should include design, technical drawings, and additional materials that may be requested by the thesis supervisor (i.e. process documentation).

Additional details on the thesis can be found in the Thesis Guidelines section of this document.

GENERAL THESIS GUIDELINES

Technical and procedural guidelines for theses are overseen by the Faculty of Graduate Studies. The following “general thesis” guidelines apply to all MFA Theatre students, regardless of stream. In addition, each stream has its own stream-specific guidelines.

Deadlines

Each stream has specific deadlines for submission of the various components of the thesis. It is extremely important that all deadlines are strictly adhered to. Failing to meet these deadlines may jeopardize your oral examination and continuation in the program.

Research Involving Human Participants

All thesis research involving human participants must be approved by the Faculty of Graduate Studies prior to the commencement of research. MFA students do NOT need to do research ethics, unless they intend to interview people outside their production and their cohort. Performers are not research participants, they are collaborators.

Should you wish to use interview material, questionnaires, participant observations etc. in your thesis document, please consult with your advisor, and then refer to the Faculty of Graduate Studies website – <http://gradstudies.yorku.ca/current-students/thesis-dissertation/research-ethics>. All of the required forms can be downloaded from or submitted through the website.

This documentation must be submitted and approved by the Faculty of Graduate Studies before you *begin* your research, and can take several weeks to process. Your supervisor can help you to determine whether or not your project requires research ethics approval. Please hand in forms to the GPA for submission.

On Collaboration

As theatre is a collaborative art, your professionalism in dealing with your fellow performers, directors, designers, and crew are all part of your process. Students are reminded that not only are you working on your own thesis show/role, but in some cases you are also working on a show that forms the core of others' final projects or theses. Some of your undergraduate collaborators may be doing their job/role for the very first time, and look to you to be patient role models. Students who abuse their colleagues or treat them without the professionalism and respect that all artists are due may be ineligible to pass their theses, at the discretion of their Supervisory Committee.

Thesis Format

The format of the thesis is dictated by the Faculty of Graduate Studies. All York theses, regardless of program or degree, follow the same formatting guidelines. Thesis documents that are not formatted as required will not be accepted by the Faculty of Graduate Studies. Submission of a thesis that does not meet the technical guidelines will result in that thesis not being accepted by the Faculty of Graduate Studies, which has the potential to delay your program completion. The expectation is that every final draft submitted to your supervisor and to the graduate program for distribution to your committee will adhere to Faculty guidelines.

The guidelines can be found on the Faculty of Graduate Studies website here: <http://gradstudies.yorku.ca/current-students/thesis-dissertation/> The MFA in Theatre requires that all thesis documents follow the Modern Language Association (MLA) style guidelines. MLA style guides can be purchased from the bookstore or borrowed from the library. York Libraries provide access to Zotero and Mendeley online software for managing your bibliographic records (easily gathered from the library website while researching your paper) for quick and accurate entry of items into your “Works Cited” page; for more info on usage and how to set up an account, see this page: <https://www.library.yorku.ca/web/research-learn/citations/#About>

Thesis Supervisory Committee

The thesis supervisory committee will consist of a minimum of two faculty members appointed to the Faculty of Graduate Studies (FGS), at least one of whom must be from Theatre and who serves as the principal supervisor. The Graduate Program Director must recommend the membership of each committee to the Associate Dean of the FGS.

Your supervisor will be the one with whom you will have the most contact as you prepare your thesis project. The supervisory committee is there to assist you at all stages of development of your thesis project, from the proposal to the oral examination. It is extremely important that you keep all members up to date as your thesis proceeds. According to FGS regulations, if your committee is not satisfied with your academic progress, the GPD may require you to withdraw from the program.

Graduate students are required to meet with their supervisors at appropriate intervals as determined between the supervisor and the student. The student is expected to consult with her or his supervisor at every stage of the development of the thesis.

You may meet with the members of your supervisory committee individually or you may wish to arrange meetings with everyone present. A combination of these methods may also be used. It is up to you to arrange contact with your committee and your members are expected to make themselves reasonably available to you. Sometimes students meet their advisors off campus, if it is mutually convenient to do so. An exchange of home or mobile phone numbers may make communication easier, but this is not necessary. If numbers are exchanged, please respect the faculty members' and their families' time and observe regular office hours (between 9:00 am and 5:00 pm on weekdays).

Any difficulties you may encounter with a member or members of your supervisory committee should be resolved as quickly as possible. First, approach the individual(s) and see if it can be worked out between you. If not, consult the other members of your committee. A group meeting of all members might then be arranged to find an agreement among the committee. Prior to such a meeting, the Graduate Program Director should be advised of the problem, as his/her attendance may be required.

Thesis Oral Exam Committee

A thesis examining committee shall consist of at least three voting members, including the Chair, as follows:

- a) Two graduate faculty members chosen from the program and/or supervisory committee, at least one of whom must be from the supervisory committee;
- b) One graduate faculty member at arm's length from the thesis, and normally from outside the program.

These are minimum requirements with respect to the composition of and quorum for thesis examining committees. Individual graduate programs may include one additional voting member on examining committees, in accordance with program requirements and procedures. The Chair of the examining committee shall be chosen from among the voting members. Members of the student's thesis supervisory committee may be members of the examining committee, but the principal supervisor may not serve as the Chair of the examining committee.

In addition to the voting members, the thesis examining committee may include the following ex-officio members (non-voting, unless present as one of the voting members named above): Vice-President Academic & Provost, Dean of the Faculty of Graduate Studies or his/her representative, or the Graduate Program Director.

The membership of each committee, including designation of the Chair, must be recommended by the Graduate Program Director. Members of the student's thesis supervisory committee, including the principal supervisor, may be members of the examining committee, but the principal supervisor may not serve as the Chair of the examining committee. In exceptional circumstances, the Dean may approve a program director's recommendation that a York University faculty member who is not a member of the graduate faculty serve as a member (but not the Chair) of an examining committee.

Students are required to attend their oral examination in person; rehearsal schedules will be adjusted to accommodate students' oral examination date/time. Student requests to participate in their oral examination from an off-site location (i.e. via Skype) will not be granted.

With the consent of the voting members of the examination committee, the program director and the student, the Dean may approve a recommendation that an oral examination be rescheduled due to exceptional circumstances.

Oral Examination

Before an oral can be convened, a majority of the examining committee members must agree that the thesis is examinable. The Graduate Program Director shall poll the members of that committee one week before the scheduled date for the oral. If the student does not receive a majority vote, the members of the examining committee who do not agree that the thesis is examinable are required to give their reasons in writing to the student, the supervisor, and the Dean within one week after the poll. In such cases, the oral shall be postponed for a period not to exceed one year. However, the student has the right to insist that the oral proceed as planned.

The time and place of oral examination shall be set by the Graduate Program Director in consultation with the student, the Chair, and members of the examining committee, with the approval of the Dean of Graduate Studies. Normally the examination shall be held no less than three weeks from the date on which copies of the completed thesis approved by the supervisory committee are sent to each member of the examining committee.

The oral examination will focus on the thesis.

The oral examination is a public academic event. Faculty members, graduate students, and others may attend oral examinations at the discretion of the Chair of the examining committee. They may, at the discretion of the Chair, participate in the questioning. Only members of the examining committee may be present for the evaluation and for the vote at the conclusion of an oral examination.

What Happens at the Oral Examination

On the day of the exam, please arrive a few minutes early so the Examining Committee does not have to wait for you. Bring a copy of your written material so you may look up any passages to which they may refer. You are permitted to take a moment to locate such passages, but you should be very familiar with the material as well.

The exam lasts approximately two hours.

After everyone arrives, you may be called in to the examining room to be introduced to the panel. Then you will be asked to wait outside while the Chair organizes the proceedings. This usually takes 10 minutes or so, after which you will be called back in for the exam to begin. Sometimes the introduction is delayed until the panel is fully prepared to begin the examination.

At the beginning of the thesis examination, the student has the option to make a presentation (up to 15-20 minutes) on their thesis project, presenting the major ideas of their thesis. For example, an examination for a thesis in Design for Performing Arts would start with a presentation of the material documentation of their design, such as a maquette, renderings, prototypes, etc. This presentation should be discussed with the thesis supervisor well in advance of the examination. It is encouraged that students make both opening and closing statements when defending their thesis.

The thesis committee will ask questions of the candidate. After each member of the Examining Committee has had their turn asking questions and making comments, you have the option to make a closing statement. At this point, you will be asked to leave the room while the Committee votes on the results and completes the appropriate paperwork (signing certificate pages, preparing the report form, etc.). You will then be asked to return to the exam room. At this point, you will be notified as to the result of your exam.

Results of the Oral Examination

There are four possible outcomes of the Oral Examination:

- 1) Accepted with no revisions
- 2) Accepted with specified revisions
- 3) Referred for major revision
- 4) Failed

Specified revisions could range from typographical errors or changes of a minor editorial nature, to specified insertions or deletions which do not radically modify the development or argument of the thesis. The committee must specify such changes with precision. It is the responsibility of the supervisor to ensure that all such changes are made and the Chair will confirm that this is the case. Specified revisions must be completed within six months of the date of the oral examination.

A thesis is referred **for major revision** if any of the following conditions exist:

- a. the committee agrees that the thesis requires substantive changes in order to be acceptable; or,
- b. there is a minimum of two votes for major revision; or,
- c. there is one vote for failure.

In cases of major revision, one of the following procedures, agreed upon by the committee before the examination is adjourned, must be used to finalize the oral results:

- a. the committee will reconvene within twelve months to continue the oral examination; or,
- b. the revised thesis will be circulated within twelve months to all members, who will inform the Chair whether they feel the stipulated requirements have been met.

Detailed reasons for referring pending major revisions must be supplied in writing by the Chair to the Dean, the program director and the student within two weeks.

After an adjournment and when the major revisions have been completed, the thesis is failed if there are two or more votes for failure. A thesis cannot be referred for major revisions more than once, and no further adjournment is permitted. In the event of failure, detailed reasons must be supplied in writing by the Chair to the Dean, Graduate Program Director, and student within two weeks.

A thesis is failed if there are a minimum of two votes for failure. In the event of failure, detailed reasons must be supplied in writing by the Chair to the Dean, program director and student within two weeks.

After the Oral Exam

The results of the Oral Examination will be reported to the Program Office and to the Faculty of Graduate Studies. The Graduate Program Assistant will advise students of their next steps. If revisions are necessary, the steps outlined in the sections Results of Oral Examinations referring to Revisions and Approval of Revisions must be followed.

Time Limit for Revisions

All revisions must be completed within a maximum of twelve months of the date of the oral examination, unless otherwise specified by the Examining Committee. The student must maintain continuous registration until the final thesis is submitted to the Faculty of Graduate Studies.

Submission of Your Thesis to the Faculty of Graduate Studies

You are responsible for electronically submitting your completed thesis to the Faculty of Graduate Studies, following their guidelines. You must have an active Passport York account to upload your thesis. You can find instructions and the uploading platform here: <http://gradstudies.yorku.ca/current-students/thesis-dissertation/etd/>

Note that your degree is not complete until your thesis is submitted and there are strict deadlines surrounding the submission of your thesis in terms of convocation.

MFA THEATRE - (ACTING) - SPECIFIC THESIS GUIDELINES

In the Performance (Acting) stream, **your thesis is your performance** and the written work that you create in preparation for that performance is seen as an extension of your work as a performer. Thesis documentation is highly regulated: the standard and format are overseen by the Faculty of Graduate Studies, by your thesis committee, who will be reviewing your thesis and questioning you during the oral examination of your thesis, and by your thesis supervisor. The Graduate Program Director may serve as the second member of your Thesis supervision committee; however, the second member (sometimes called the second reader) may be chosen from other graduate faculty. The written component is designed to support your work as a performer, and begins with an examination of a carefully identified *artistic challenge*, as well as research on the play and your particular role within it. Though you will be tackling many artistic challenges in your thesis role, in the thesis documentation you articulate and investigate one of them thoroughly.

The written part of your thesis consists of five different submissions:

1. Statement of Artistic Challenge and Artistic Challenge Research Plan;
2. Thesis Proposal;
3. Artistic Challenge Research Document;
4. Character/Play Research Document; and
5. Journal/Conclusion Document.

1) Statement of Artistic Challenge and Artistic Challenge Research Plan

This is the first thing that is due for your thesis and is **not sent** to the Faculty of Graduate Studies; it is between you and your supervisor only. It should be developed from your studio work, personal investigation, and practice during the first year.

Begin by meeting with your supervisor and discussing possible ideas for your Artistic Challenge. Together you can come up with an overall idea of what is most important for you, and a feasible approach to researching it. Then, propose the Artistic Challenge you will investigate along with a Research Plan in a 1-2 page document.

This is due April 17, 2018, the day of your conference for the winter semester.

The research plan serves as a starting point for dialogue with your supervisor in order to determine, before you leave for the summer, exactly how your research will be focused and carried out. It also serves as a sample of your writing, to help your supervisor assess your writing skills and determine whether you will need writing support. Although this is a brief document and not a part of your final thesis document, it should not be casual. While being directly related to your studio work, it should be representative of your best academic writing and critical analysis skills.

Remember: This statement is NOT submitted to the Faculty of Graduate Studies.

2) Thesis Proposal

This is a single paragraph stating how your artistic challenge will be explored in the context of your thesis role. This proposal should address your overall artistic challenge by incorporating an approach, tools and/or ideas gleaned from your research regarding how you plan to address your overall artistic challenge. It should also mention the research that will be carried out into the play, the time period of the play, the production history, and your character. This document, accompanied by the Thesis and Dissertations Proposal Form (TD1) is forwarded to the Faculty of Graduate Studies for approval by the Graduate Program Assistant.

Here is the link for the TD1 document-<http://gradstudies.yorku.ca/current-students/thesis-dissertation/forms/>

A first draft of the proposal is due to your Thesis Supervisor and GPD on May 25, 2018 for Fall term thesis assignments, or August 31, 2018 for Winter term thesis assignments.

The final draft of the thesis proposal with the TD1 document is due in the Graduate Program Assistant and GPD no later than June 15, 2018 for Fall term assignments or September 21, 2018 for Winter term assignments.

Remember: This is different from the *abstract* that is included in your thesis document, though you may be able to repurpose some of the content for that from your thesis proposal.

3) Artistic Challenge Research Document

This component features a statement of your artistic challenge as a performer and documents both your practical, studio-based research and your scholarly research regarding that challenge. It should define the problem of your challenge, outline your research into how best to solve that problem, document the practical work you did (usually, in the studio) to address the challenge, and the outcomes of that work.

A preliminary draft is due to your thesis supervisor August 15, 2018. This document should be 8-12 pages, double-spaced, and will become the first part of your final thesis document. It should include at least 5-12 reputable sources (not Wikipedia, or other, low-quality sources from the internet), listed on a Works Cited page at the end.

This document gets combined with the Character/Play Research and Application Document to form the body of your thesis documentation that will go to your oral examination committee for review before they watch the play.

4) Character/Play Research and Application Document

This 13-page document (minimum) has two parts:

- A. Your research on the play which encapsulates research on the character, play, period, performance history and context (8-page minimum);
- B. A plan for how you will apply your artistic challenge research to the creation and performance of this role and the rehearsal period (5-page minimum).

This document should have at least 10 quotations from reputable.

Part A is largely library-based research, though occasionally students have supplemented this work with first-person interviews with playwrights and creators involved in developing the script.

Remember: York has very strict research ethics guidelines. If you plan on interviewing people or completing any research that would require ethics approval, per the York guidelines, you must obtain this approval well before you begin your research. You are encouraged to read York's Research Ethics Policy for yourself:
<http://gradstudies.yorku.ca/current-students/thesis-dissertation/research-ethics/>

Part B gives you an opportunity to review your work on your artistic challenge, to combine your knowledge developed over the summer with any further developments you have gleaned from your class work and personal practice over the Fall semester.

Actors doing Fall theses: this document must be *well on its way* by the end of the summer—not just the artistic challenge research document.

Preparing Your Thesis Document for Your Committee

At this point, you combine your Artistic Challenge and Character/Play and Application documents to form your *Thesis Document*.

Your thesis document must include a Works Cited page of *at least* fifteen sources (including a minimum of 5 from your Artistic Challenge and 10 from your Character/Play documents).

Your thesis, at this point, must be formatted following FGS guidelines (including table of contents, abstract, etc.)

Guidelines can be found here:

<http://gradstudies.yorku.ca/current-students/thesis-dissertation/>

A final draft of your thesis is due to your supervisor and second reader THREE FULL WEEKS BEFORE REHEARSALS BEGIN. (This gives your supervisor and second reader one week to review your documents and you one week to make changes based on her/his comments.)

THREE COPIES of your thesis are due to the Graduate Program Assistant, by noon on the Monday, a FULL WEEK BEFORE REHEARSALS BEGIN.

It is assumed that you will submit several preliminary drafts to your supervisor before you hand in the final draft to your supervisor. In the Spring of 2018, once your thesis role has been determined, a clear schedule of when earlier drafts are due should be established between each performer and their supervisor. Students should give their supervisor *at least* one full week of turn around time for each draft.

5) Conclusion/Journal Document

Once the play has opened, you need to actively prepare the final component of the documentation that is sent to your committee prior to your oral examination. Your conclusion should be a reflection on and assessment of the application of your plan to address your artistic challenge in rehearsal and through performance. It should include what worked, what didn't work, and why. It should also address future new processes or approaches that you plan to consider as a result of your thesis investigation. This conclusion should be a minimum of 5 pages.

The final component of your thesis documentation is a selection of eight to ten entries from your performer’s journal that best encapsulates your process and experience. Each performer must keep a full journal of the rehearsal process with daily entries. The committee may ask to see the entire journal.

At least one of the journal entries must come from a day after the play has opened and one after it has closed. Actors must keep a prompt book of their rehearsal process. As an addendum to the journal, please include a photocopy or digital scan of a challenging scene from your prompt book that is relevant to your artistic challenge. This should include your margin notes on ‘state of being’, image work, intentions, beats, tactics, etc. This encapsulation of the journal and prompt book must be ten to twelve pages.

Finally, you must include an updated version of your Table of Contents with new pagination to reflect the addition of this addendum; if the outcome of the rehearsal process changes what is said in your thesis documentation to the degree that your *Abstract* no longer seems accurate, you should update that component, too. It can be helpful to prepare an instructions sheet, directing the committee members where to insert the new pages into your manuscript, and which pages to recycle from the earlier document (typically the old Table of Contents).

This document is due to your thesis supervisor and second reader 7 days after the closing of the play.

THREE COPIES are then due in the Graduate Program Office in the Department of Theatre by noon- 11 days after the closing of your play. Please schedule your deadlines for submitting your documents with your supervisor

REGARDING PHOTOCOPYING: In **no situation** is it appropriate to ask the Graduate Program Assistant or any other staff member to photocopy your documents for you. This is your responsibility. The department photocopier is **NOT** to be used for photocopying your thesis document. As a graduate student you have money on your student account that can be used for printing at the library.

Performers Oral Examination Provisions

Oral examinations are scheduled approximately two weeks after the closing of the production.

Your examining committee will read your thesis prior to watching the play, and then, after the play closes, they will read your conclusion and journal appendix. They will then decide, before your oral examination happens, whether your thesis is “examinable”. They will formulate questions, based on what they saw and what they have read in your documentation. The committee will take turns asking you to speak about your process, your research, and your understanding/knowledge of the play, your performance, and your role.

Should revisions be required, you will be asked to do extra work, sometimes practical, sometimes written, to supplement what has been done up to that point. This can be as minor as correcting typographical/grammatical inconsistencies in your thesis documentation, or as major as performing another role, with a broad range of possibilities in between. This supplemental work will be overseen by your Thesis Supervisor.

Remember that your performance and your defence of that performance before the examining committee, is the most important part of your thesis. Good written work and bad performance will not suffice.

Acting Thesis Deadlines Overview

Fall Term Thesis	Winter Term Thesis		
Due Dates	Due Dates	What	Due To
April 17, 2018	April 17, 2018	Statement of Artistic Challenge and Artistic Challenge Research Plan	Supervisor
May 25, 2018	August 31 2018	FIRST DRAFT- Thesis Proposal	Supervisor and Second Reader
June 15, 2018	September 21, 2018	FINAL - Thesis Proposal + TD1	Grad Prog Asst and GPD
August 15, 2018	August 15, 2018	Preliminary Draft Artistic Challenge Research Document	Supervisor
3 Weeks Before Rehearsals		Final Draft of Thesis	Supervisor and Second Reader

1 Week Before Rehearsals	Final Draft of Thesis (3 copies)	Grad Program Asst.
7 days after closing	Conclusion + Journals	Supervisor and Second Reader
11 days after closing	Conclusion + Journals (3 copies)	Grad Program Asst.

Note: Any documents due to the Graduate Program Assistant *must* be submitted by *noon* on the due date.

MFA THEATRE- (PERFORMANCE/CREATION) - SPECIFIC THESIS GUIDELINES

In the Performance/Creation stream, **your thesis is your creation and performance**, and the written work that you create in preparation for that creation/performance is seen as an extension of your work. Thesis documentation is highly regulated: the standard and format are overseen by the Faculty of Graduate Studies, by your thesis committee, who will be reviewing your thesis and questioning you during the oral examination of your thesis, and by your thesis supervisor. The Graduate Program Director may serve as the second member of your Thesis supervision committee; however, the second member (sometimes called the second reader) may be chosen from other graduate faculty. \

The written component is designed to support your work as a performer/creator, and begins with an examination of a carefully identified *artistic challenge*, as well as research on the performance piece you choose to create, and the role(s) you play in creating it. Though you will be tackling many artistic challenges in creating your thesis production, in the thesis documentation you thoroughly articulate and investigate your process towards creation.

The development of your thesis project includes eight specific steps:

1. Pitch for thesis project- Draft #1
2. Pitch for thesis project- Draft #2
3. Open showing of work in progress related to thesis research/creation #1
4. Formal Thesis Proposal
5. Presentation of work in progress related to thesis research/creation #2
6. Artistic Challenge Research Document
7. Performance Research Document
8. Conclusion/Journal Document

1) Pitch for Thesis Project- Draft #1

This is a first pitch to the PC Committee of your thesis project idea. Prepare as much information as possible so that the committee can assess the suitability/feasibility of your project plans.

January 30, 2018

You will receive a response from PC Committee by February 6, 2018

2) Pitch for Thesis Project- Draft #2

More complete project description for thesis, team, funding plan, general timeline, summer process (include any ideas for workshops, presentations, collaborations etc.), and outline how the March 21st presentation relates to the thesis.

February 27, 2018

3) Open showing of work in progress related to thesis research/creation #1

An opportunity to share the early progress of your thesis research/creation.

Wednesday March 21, 2018

4) Formal Thesis Proposal

This is a single paragraph stating how your artistic challenge will be explored in the context of your thesis project. This proposal should address your overall artistic challenge by incorporating an approach, tools and/or ideas gleaned from your research regarding how you plan to address your overall artistic challenge. It should also mention the research that will be carried out into the sources of inspiration, stylistic considerations, and performance methods proposed to create your thesis project.

This document, accompanied by the Thesis and Dissertations Proposal Form (TD1) is forwarded to the Faculty of Graduate Studies for approval by the Graduate Program Assistant.

Here is the link for the TD1 document-<http://gradstudies.yorku.ca/current-students/thesis-dissertation/forms/>

FIRST DRAFT of the thesis proposal is due to your supervisor August 31, 2018.

FINAL DRAFT of the thesis proposal with the TD1 document is due to the Graduate Program Assistant and GPD no later than September 21, 2018.

Remember: This is different from the *abstract* that is included in your thesis document, though you may be able to repurpose some of the content from your thesis proposal.

5) Open showing of work in progress related to thesis research/creation #2

An opportunity to share the work done over the summer on the next stage of your thesis research/creation.

September 2018 immediately after Labour Day

6) Artistic Challenge Research Document

This component features a statement of your artistic challenge as a performer/creator and documents both your practical, studio-based research and your scholarly research regarding that challenge. It should define the problem of your challenge, outline your research into how best to solve that problem, document the practical/creative work you did to address the challenge, and the outcomes of that work. This paper should largely address process, style and methodology versus content. There are often situations where content and process, are inextricably linked. In this case, you can also address how content and methodology have influenced each other, however your 'Performance Research Document' will be the section of the thesis where you will expound more thoroughly on content.

FIRST DRAFT is due to your supervisor August 31, 2018. This document should be 8-12 pages, double-spaced, and will become the first part of your final thesis document. It should include at least 8-12 sources, listed on a Works Cited page at the end.

This document gets combined with the Performance Research Document to form the body of your thesis documentation that will go to your oral examination committee for review before they watch your production.

7) Performance Research Document

This 10-page document (maximum) has two parts:

- A. A document that articulates the content of your work. It should address sources of inspiration and research related to content versus methodology. (5 pages maximum)
- B. A document that lays out the practical aspects of your project including: timeline, list of collaborators and a plan that clearly lays out how you will execute your final thesis project. This should include things like: plans for casting, rehearsal space, production support, coaches, general funding overview, workshop phases, final presentation venue and any particulars related to your specific medium (installation issues, unusual lighting, new media, musicians etc...) (5 page maximum, with 5-10 sources)

Note: Occasionally students have supplemented this work with first-person interviews when developing their script/research.

Remember: York has very strict research ethics guidelines. If you plan on interviewing people or completing any research that would require ethics approval, per the York guidelines, you must obtain this approval well before you begin your research. You are encouraged to read York's Research Ethics Policy for yourself: <http://gradstudies.yorku.ca/current-students/thesis-dissertation/research-ethics/>

Please submit up to 10 pages of your script or support material (script, images, excerpts... any text or images used in the performance itself or that serve as primary source material.)

Preparing Your Thesis Document for Your Committee

At this point, you combine your Artistic Challenge and Performance Research documents to form your thesis. Your thesis must include a full bibliography of at least fifteen sources and at this point, must be formatted following FGS guidelines (including table of contents, abstract, etc.) Guidelines can be found here:

<http://gradstudies.yorku.ca/current-students/thesis-dissertation/>

A FINAL DRAFT of your THESIS is due to your supervisor and second reader FIVE WEEKS BEFORE YOUR PERFORMANCE.

THREE COPIES of your FINAL THESIS are due to the Graduate Program Assistant, by noon on the Monday, ONE WEEK BEFORE REHEARSALS BEGIN.

It is assumed that you will submit several preliminary drafts to your supervisor before you hand in the final draft to your supervisor. Students should give their supervisor *at least* one full week of turn around time for each draft.

Conclusion/Journal Document

Once your creation piece has opened, you need to actively prepare the final component of the documentation that is sent to your committee prior to your oral examination. Your conclusion should be a reflection on and assessment of the application of your plan to address your artistic challenge in rehearsal and through performance. It should include what worked, what didn't work, and why. It should also address future new processes or approaches that you plan to consider as a result of your thesis investigation. This conclusion should be a minimum of 5 pages.

The final component of your thesis documentation is a selection of eight to ten entries from your performer/creators' journal that best encapsulates your process and experience. Each candidate must keep a full journal of the rehearsal process with daily entries. *The committee may ask to see the entire journal.*

At least one of the journal entries must come from a day after the show has opened and one after it has closed.

Finally, you must include a modified version of your Table of Contents with new pagination to reflect the addition of this addendum; if the outcome of the rehearsal process changes what is said in your thesis documentation to the degree that your *Abstract* no longer seems accurate, you should update that component, too. It can be helpful to prepare an instructions sheet, directing the committee members where to insert the new pages into your manuscript, and which pages to recycle from the earlier document (typically the old Table of Contents).

This document is due to your thesis supervisor and second reader one week after the closing of your show.

THREE COPIES are due in the Graduate Program Office in the Department of Theatre by noon 11 days after the closing of your show.

REGARDING PHOTOCOPYING: In **no situation** is it appropriate to ask the Graduate Program Assistant or any other staff member to photocopy your documents for you. This is your responsibility. The department photocopier is **NOT** to be used for photocopying your thesis document. As a graduate student you have money on your student account that can be used for printing at the library.

Performers Oral Examination Provisions

Oral examinations are scheduled approximately two weeks after the closing of your show. Your examining committee will read your thesis prior to watching your production, and then, after the production closes, they will read your conclusion and journal appendix. They will then decide, before your oral examination happens, whether your thesis is "examinable". They will formulate questions, based on what they saw and what they have read in your documentation. The committee will take turns asking you to speak about your process, your research, and your understanding/knowledge of your sources of inspiration, stylistic concepts and creation/performance methods utilized to create your thesis project.

Should revisions be required, you will be asked to do extra work, sometimes practical, sometimes written, to supplement what has been done up to that point. This can be as minor as correcting typographical/grammatical inconsistencies in your thesis documentation, or creating another performance piece. This supplemental work will be overseen by your Thesis Supervisor.

Remember that your creation and performance and your defence of that creation/performance before the examining committee, is the most important part of your thesis. Good written work and a bad creation/performance will not suffice.

Performance/Creation Thesis Deadlines Overview

Winter Term Thesis		
Due Dates	What	Due To
January 30, 2018	Pitch for Thesis Project- Draft #1	PC Committee
February 27, 2018	Pitch for Thesis Project- Draft #2	PC Committee
Wednesday March 21, 2018	Open showing of work in progress related to thesis research/creation	MFA cohort, Faculty
August 31, 2018	Formal Thesis Proposal - FIRST DRAFT	Supervisor
August 31, 2018	Artistic Challenge Research Document - FIRST DRAFT	Supervisor
September 21, 2018	Formal Thesis Proposal + TD1 - FINAL DRAFT	Grad Program Assistant and GPD
5 weeks before your Performance	FINAL DRAFT- Thesis	Supervisor and Second Reader
1 Week Before Rehearsals (TBA February 2019)	Final Thesis (3 copies)	Grad Program Assistant
1 Week After Closing (TBA February 2019)	Conclusion + Journals	Supervisor and Second Reader
11 days after Closing	Conclusion + Journals (3 copies)	Grad Program Assistant

Note: Any documents due to the Graduate Program Assistant MUST be submitted by NOON on the due date.

MFA THEATRE- (DIRECTING) - SPECIFIC THESIS GUIDELINES

In the directing stream, **your thesis is your direction of a play** and the written work that you create in preparation for that directing process is seen as an extension of your work as a director. Thesis documentation is highly regulated: its standard and format are overseen by the Faculty of Graduate Studies, by your thesis committee, who will be reviewing your thesis and questioning you during your oral examination of your thesis, and by your thesis supervisor. The written component is designed to support your work as a director, and is composed of four distinct parts:

- a. a thesis proposal;
- b. a research paper;
- c. an account of your directing process through the rehearsal period; and
- d. an epilogue.

Thesis Proposal

Your thesis proposal needs to outline both your reasons for doing this particular play and your objectives for your thesis production. The proposal must be typed, double spaced and two to three pages long. This is a document, accompanied by the Thesis and Dissertations Proposal Form (TD1) [found here: <http://gradstudies.yorku.ca/current-students/thesis-dissertation/forms/>] is forwarded by the Graduate Program Assistant to the Faculty of Graduate Studies for approval.

THESIS PROPOSAL DUE to your supervisor and second reader by May 18, 2018.

It is then due to the graduate program assistant no later than June 10, 2018.

Research Paper

The research paper is your assignment for the summer term. This paper needs to be approximately 20-25 pages in length with citations from 15-20 sources all properly documented in your Works Cited page. This paper is a combination of research into the play, such as its setting, time period, and production history, and ideas leading to your play's production concept. Any other materials that you wish to include, such as a design portfolios, may be attached as appendices to the written document.

The evaluation of your paper will be based on the following criteria:

- Research: Quality and quantity
- Comprehension: Interpretation of material and concept
- Original Thought: Depth and breadth of ideas
- Form: Writing and style, clarity of expression, organization

RESEARCH PAPER is due in to your supervisor by August 15, 2018 for a Fall Thesis Project and November 15, 2018 for a Winter Thesis Project.

Regardless of when your thesis falls within the Theatre @ York season, it is important that the majority of your research be done before the rigours of the Fall term begin so that you can focus on the practical aspects of directing your thesis production.

Preparing Your Thesis Document for Your Committee

Your finalized Research Paper becomes your thesis document. Your thesis must include a full bibliography of *at least* fifteen sources. At this point, your thesis must be formatted following FGS guidelines (including table of contents, abstract, etc.) Guidelines can be found here: <http://gradstudies.yorku.ca/current-students/thesis-dissertation/>

The FINAL DRAFT OF YOUR THESIS is due in to your supervisor and second reader THREE FULL WEEKS BEFORE REHEARSALS BEGIN. (This gives your supervisor one week to review your documents and you one week to make changes based on her/his comments.)

FOUR COPIES of the document are due in the Graduate Program office, at noon on the Monday, a FULL WEEK BEFORE REHEARSALS BEGIN.

It is assumed that you will submit several preliminary drafts to your supervisor before you hand in the final draft to your supervisor. In the Spring of 2018, once your thesis play has been determined, a clear schedule of when earlier drafts are due should be established between each director and their supervisor. Students should give their supervisor at least one full week of turn around time for each draft.

Director's Journal

This component is a journal of your creative process. It is a personal account of your directing process throughout the production period. Please select ten to twelve entries from your director's journal that best encapsulates the experience to include in your final thesis. This document must be ten to twelve pages. *The committee may ask to see the entire journal.*

Epilogue

Your epilogue is to be a five to ten-page paper giving your observations on what worked, what did not work and why in directing your thesis production. Also, you may speculate on what you would do differently if you were to remount the production. Please describe for the committee any changes you may have made from the plans outlined in your research paper.

Finally, you must include a modified version of your *Table of Contents* with new pagination to reflect the addition of this addendum; if the outcome of the rehearsal process changes what you stated in your thesis documentation to the degree that your *Abstract* no longer seems accurate, you should update that component, too. It can be helpful to prepare an instructions sheet, directing the committee members where to insert the new pages into your manuscript, and which pages to recycle from the earlier document (typically the old *Table of Contents*).

Please note, this document and your appendix of journal entries are due in to your thesis supervisor **Thursday after the closing of the play.**

FOUR COPIES are then due in the Graduate Program Office at **noon on the Monday, one week after your show closes** to enable distribution to the examining committee.

Directing – Oral Examination Provisions

The thesis committee will read your thesis documentation prior to watching the play, and once the play closes, they will read your conclusion and journal appendix. They will decide, before your oral examination happens, whether your thesis is "examinable". They will formulate questions based on what they saw and what they have read in your documentation, and during your oral examination will take turns asking you to speak about your process, your research and your understanding/knowledge of the play, your show, and your role as director.

Should revisions be required, you will be asked to do extra work, sometimes practical, sometimes written, to supplement what has been done up to that point. This can be as minor as correcting typographical/grammatical inconsistencies in your Thesis documentation, or as major as work on another project, with a broad range of possibilities in between. This supplemental work, should it be required, will be overseen by your Thesis Supervisor.

Remember that your direction and defence of that direction before the examining committee are the most important parts of your thesis. **Good written work and bad directing will not suffice!**

<p>REGARDING PHOTOCOPYING: In no situation is it appropriate to ask the Graduate Program Assistant, or any other staff member, to photocopy your documents for you. This is your responsibility. The department photocopier is NOT to be used for photocopying your thesis document. As a graduate student you have money on your student account which can be used for printing at the library.</p>

Directing Thesis Deadlines Overview

Due Dates Fall Thesis	Due Dates Winter Thesis	What	Due To
May 18, 2018	May 18, 2018	Thesis Proposal	Supervisor and Second Reader
June 10, 2018	June 10, 2018	Thesis Proposal + TD1	Grad Program Assistant
August 15, 2018	November 15, 2018	Research Paper	Supervisor
3 Weeks Before Rehearsals Begin	3 Weeks Before Rehearsals Begin	FINAL DRAFT OF Thesis	Supervisor and Second Reader
The Monday 1 Week Before Rehearsals Begin	The Monday 1 Week Before Rehearsals Begin	FINAL Thesis	Grad Program Assistant
Thursday After Play Closes	Thursday After Play Closes	Journals + Conclusion	Supervisor and Second Reader
Monday 1 Week After Show Closes	Monday 1 Week After Show Closes	Journals + Conclusion	Grad Program Assistant

Note: Any documents due to the Grad Program Assistant MUST be submitted by NOON on the due date.

MFA THEATRE- (STAGE DIRECTION IN COLLABORATION WITH CANADIAN STAGE) - SPECIFIC THESIS GUIDELINES

In the directing stream, **your thesis is your direction of a play** and the written work that you create in preparation for that directing process is seen as an extension of your work as a director. Thesis documentation is highly regulated: its standard and format are overseen by the Faculty of Graduate Studies, by your thesis committee, who will be reviewing your thesis and questioning you during your oral examination of your thesis, and by your thesis supervisor. The written component is designed to support your work as a director, and is composed of four distinct parts:

- a. a thesis proposal;
- b. a research paper;
- c. an account of your directing process through the rehearsal period; and
- d. an epilogue.

Thesis Proposal

Your thesis proposal needs to outline both your reasons for doing choosing this particular play and your objectives for your thesis production. The proposal must be typed, double spaced and two to three pages long. This is a document, accompanied by the Thesis and Dissertations Proposal Form (TD1) [found here: <http://gradstudies.yorku.ca/current-students/thesis-dissertation/forms/>] is forwarded by the Graduate Program Assistant to the Faculty of Graduate Studies for approval.

THESIS PROPOSAL DUE to your supervisor and second reader by May 18, 2018.

It is then due to the graduate program assistant no later than June 10, 2018.

Research Paper

The research paper is your assignment for the summer term. This paper needs to be approximately 20-25 pages in length with citations from 15-20 sources all properly documented in your Works Cited page. This paper is a combination of research into the play, such as its setting, time period, and production history, and ideas leading to your play's production concept. Any other materials that you wish to include, such as a design portfolios, may be attached as appendices to the written document.

The evaluation of your paper will be based on the following criteria:

- Research: Quality and quantity
- Comprehension: Interpretation of material and concept
- Original Thought: Depth and breadth of ideas
- Form: Writing and style, clarity of expression, organization

RESEARCH PAPER is due in to your supervisor by August 15, 2018. Regardless of when your thesis falls within the Theatre @ York season, it is important that the majority of your research be done before the rigours of the Fall term begin so that you can focus on the practical aspects of directing your thesis production.

Preparing Your Thesis Document for Your Committee

Your finalized Research Paper becomes your thesis document. Your thesis must include a full bibliography of *at least* fifteen sources. At this point, your thesis must be formatted following FGS guidelines (including table of contents, abstract, etc.) Guidelines can be found here: <http://gradstudies.yorku.ca/current-students/thesis-dissertation/>

The FINAL DRAFT OF YOUR THESIS is due in to your supervisor and second reader THREE FULL WEEKS BEFORE REHEARSALS BEGIN. (This gives your supervisor one week to review your documents and you one week to make changes based on her/his comments.)

FOUR COPIES of the document are due in the Graduate Program office, at noon on the Monday, a FULL WEEK BEFORE REHEARSALS BEGIN.

It is assumed that you will submit several preliminary drafts to your supervisor before you hand in the final draft to your supervisor. In the Spring of 2018, once your thesis play has been determined, a clear schedule of when earlier drafts are due should be established between each director and their supervisor. Students should give their supervisor at least one full week of turn around time for each draft.

Director's Journal

This component is a journal of your creative process. It is a personal account of your directing process throughout the production period. Please select ten to twelve entries from your director's journal that best encapsulates the experience to include in your final thesis. This document must be ten to twelve pages. *The committee may ask to see the entire journal.*

Epilogue

Your epilogue is to be a five to ten-page paper giving your observations on what worked, what did not work and why in directing your thesis production. Also, you may speculate on what you would do differently if you were to remount the production. Please describe for the committee any changes you may have made from the plans outlined in your research paper.

Finally, you must include a modified version of your *Table of Contents* with new pagination to reflect the addition of this addendum; if the outcome of the rehearsal process changes what you stated in your thesis documentation to the degree that your *Abstract* no longer seems accurate, you should update that component, too. It can be helpful to prepare an instructions sheet, directing the committee members where to insert the new pages into your manuscript, and which pages to recycle from the earlier document (typically the old *Table of Contents*).

Please note, this document and your appendix of journal entries are due in to your thesis supervisor **Thursday after the closing of the play.**

FOUR COPIES are then due in the Graduate Program Office at **noon on the Monday, one week after your show closes** to enable distribution to the examining committee.

Directing – Oral Examination Provisions

The thesis committee will read your thesis documentation prior to watching the play, and once the play closes, they will read your conclusion and journal appendix. They will decide, before your oral examination happens, whether your thesis is "examinable". They will formulate questions based on what they saw and what they have read in your documentation, and during your oral examination will take turns asking you to speak about your process, your research and your understanding/knowledge of the play, your show, and your role as director.

Should revisions be required, you will be asked to do extra work, sometimes practical, sometimes written, to supplement what has been done up to that point. This can be as minor as correcting typographical/grammatical inconsistencies in your Thesis documentation, or as major as work on another project, with a broad range of possibilities in between. This supplemental work, should it be required, will be overseen by your Thesis Supervisor.

Remember that your direction and defence of that direction before the examining committee are the most important parts of your thesis. **Good written work and bad directing will not suffice!**

<p>REGARDING PHOTOCOPYING: In no situation is it appropriate to ask the Graduate Program Assistant, or any other staff member, to photocopy your documents for you. This is your responsibility. The department photocopier is NOT to be used for photocopying your thesis document. As a graduate student you have money on your student account which can be used for printing at the library.</p>

York/CanStage Directing Thesis Deadlines Overview

Due Dates	What	Due To
May 18, 2018	Thesis Proposal	Supervisor and Second Reader
June 10, 2018	Thesis Proposal + TD1	Grad Program Assistant
August 15, 2018	Research Paper	Supervisor
3 Weeks Before Rehearsals Begin	FINAL DRAFT OF Thesis	Supervisor and Second Reader
The Monday 1 Week Before Rehearsals Begin	FINAL Thesis	Grad Program Assistant
Thursday After Play Closes	Journals + Conclusion	Supervisor and Second Reader
Monday 1 Week After Show Closes	Journals + Conclusion	Grad Program Assistant

Note: Any documents due to the Grad Program Assistant MUST be submitted by NOON on the due date.

MFA THEATRE- (DESIGN) - SPECIFIC THESIS GUIDELINES

As is the case for the other fields in the MFA program in Theatre, students in Design for the Performing Arts are required develop a thesis. The Design Thesis as a design project for theatre, dance, or opera in their chosen area(s) of expertise. The thesis may constitute a theoretical design or a realized production with the applicable ecological base.

- *The Theoretical Design Thesis* incorporates two of the following areas: Set, Costume, or Lighting. The thesis is composed of five distinct parts: a proposal, research paper, thesis document, documented design, and oral examination. Documented design should include: design drawings, technical drawings, and any additional materials requested by the thesis supervisor (i.e. process documentation).
- *The Practical Design Thesis* is composed of six distinct parts: a thesis proposal, research paper, thesis document, documented design, realized production, and oral examination. Documented design should include design drawings, technical drawings, photos from production, and additional materials that may be requested by the thesis supervisor (i.e. process documentation).
- *The Research Project in Sustainable Technology for the Performing Arts* is composed of five distinct parts: a thesis proposal, research paper, thesis document, documented design, and oral examination. The documented design should include design, technical drawings, and any additional materials requested by the thesis supervisor (i.e. process documentation).

Designers should select their Thesis Supervisor by **October 2017**; the supervisor, in consultation with the Graduate Program Director, will arrange for the membership of the Supervision Committee.

Thesis Proposal

As the decision regarding what kind of thesis a student chooses to do is so important, the first step of the Thesis Proposal process is to present 3 potential projects to the supervising committee. Each project should be outlined briefly in a single-page document, detailing the kind of performance (opera, dance, theatre), the specific project (e.g. play title, choreographic work, opera title), and concept or "idea" to be explored in the design.

Your presentation of three projects is due to your supervisor by January 8, 2018.

Once the project has been agreed upon by the committee, you will prepare your thesis proposal which is submitted to the Faculty of Graduate Studies. It must outline both your reasons for doing this particular project, and your objectives for your thesis. The proposal must be typed, double spaced and two to three pages long. This document along with the TD1 is forwarded to the Faculty of Graduate Studies for approval via the Graduate Program Assistant. You can find the TD1 form here: <http://gradstudies.yorku.ca/files/2014/06/td1.pdf>

Your proposal must be submitted to your supervisor by May 18, 2018. It is then due in the Graduate Program office no later than June 10, 2016.

Research Paper

The research paper is your assignment for the summer term. This paper needs to be approximately 20-25 pages in length with a full bibliography of 15-20 sources. There are three components to the research paper:

- a. A Design Philosophy Statement, which will serve as the introduction to your thesis;
- b. An Outline of the objectives of your thesis design and a plan for achieving them;
- c. Written Documentation exploring the historical, cultural, technical, and artistic background of your thesis project.

The evaluation of your paper will be based on the following criteria:

- Research: Quality and quantity
- Comprehension: Interpretation of material and concept
- Original Thought: Depth and breadth of ideas
- Form: Writing and style, clarity of expression, organization

Your research paper is due in to your supervisor by August 15, 2018. Regardless of when your thesis falls within the Theatre @ York season, it is important that the majority of your research be done before the rigours of the Fall term begin so that you can focus on the practical aspects of designing your thesis project.

Thesis Document

The thesis document is a largely based on your summer research paper. In addition to relevant materials from your research paper you should present the overview of the design process in all areas of your interest and conclusions that will reference your initial objectives and your final design.

The Structure of the Thesis Document that will go to your Committee

1. Title and front material (Abstract, Table of Contents, etc.)
2. Introduction — Design Philosophy Statement
3. Objectives
4. Research
5. Process documentation
6. Final project documentation
7. Epilogue
8. Works cited
9. Appendixes
10. Electronic documentation – USB or Online Link.

Preparing the Thesis Document for Review

Your thesis must be formatted following FGS guidelines (including table of contents, abstract, etc.) Guidelines can be found here: <http://gradstudies.yorku.ca/current-students/thesis-dissertation/>

The final draft of this document is due in to your 6 weeks before your oral exams for theoretical theses. (This gives your supervisor one week to review your documents and you one week to make changes based on her/his comments.)

FOUR COPIES of the document are due in the Graduate Program office, at noon on the Monday 4 weeks before your oral exam.

It is assumed that you will submit several preliminary drafts to your supervisor before you hand in the final draft to your supervisor. In the Spring of 2016, once your thesis play has been determined, a clear schedule of when earlier drafts are due should be established between each director and their supervisor. Students should give their supervisor at least one full week of turn around time for each draft.

Documented Design

The nature of the project will dictate the type and style of material you will create to document your design. You will be asked to walk your oral examination committee through your materials as they relate to your project. This should form the core of your presentation to them, before the questioning begins. You should prepare a record of your design for inclusion in the written component of your thesis.

Process Documentation (If Requested by Supervisor):

This component is a journal/sketch book of your creative process. It is a personal account of your process throughout the design of your project. Please select ten to twelve entries from your designer's journal that best encapsulates the experience to be included as an appendix in your thesis. This document must be ten to twelve pages, or equivalent. *The committee may ask to see the entire journal/sketch book.* Journals/sketch books should contain a variety of media, which could include written commentary, sketches, swatches, photographs, video, audio, etc.

If your supervisor has requested process documentation: FOUR copies are due to the Graduate Program in Theatre office by the Thursday after the show closes for Practical Theses, or with all the other documentation, three weeks prior to your oral exam for Theoretical Theses.

Designer Thesis Provisions

The thesis committee will read your Thesis Document prior to the oral exam, and, in the case of the practical design thesis, before watching the production. They will then decide, before your oral examination happens, whether your thesis is "examinable". They will formulate questions, based on what they saw in your presentation (and production, in the case of a practical thesis) and what they have read in your documentation. During the oral examination, the committee will generally take turns asking you to speak about your process, your research and your understanding/knowledge of the material, your project, and your role as designer.

Should revisions be required, you will be asked to do extra work, sometimes practical, sometimes written, sometimes artistic, to supplement what has been done up to that point. This can be as minor as correcting typographical/grammatical

inconsistencies in your Thesis documentation, or as major as work on another project, with a broad range of possibilities in between. This supplemental work, should it be required, will be overseen by your Thesis Supervisor.

Remember that your design and your defence of that design before the examining committee are the most important parts of your thesis. **Good written work and bad design will not suffice!**

REGARDING PHOTOCOPYING: in **no situation** is it appropriate to ask the program assistant or any other staff member to photocopy your documents for you. This is your responsibility. The department photocopier is **NOT** to be used for photocopying your thesis document. As a graduate student you have money on your student account which can be used for printing at the library.

Design Thesis Deadlines Overview

Date	What	Due to
January 8, 2018	Presentation of 3 Projects	Supervisor
May 18, 2018	Proposal	Supervisor
June 10, 2018	Proposal + TD1	Grad Program Assistant
August 15, 2018	Final Draft Research paper	Supervisor
6 Weeks Before Oral Exam	Thesis - Final Draft	Supervisor
4 Weeks Before Oral Exam	Thesis - Final Draft	Grad Program Assistant

If you are completing a practical thesis – your time line will be adjusted to the dates for the production schedule.
Note: Any documents due to the Grad Program Assistant **MUST** be submitted by NOON on the due date.

SEXUAL HARASSMENT

Sexual harassment is not anyone's favourite topic, but we ask you to take a few minutes to read this section carefully. It attempts to explain what sexual harassment is, and what it is not, in the context of the Department of Theatre. The University has also published a pamphlet, *Sexual Harassment and You*, which is available to all students. Through information and discussion, we hope to reduce any possibility for its occurrence here. We also hope to decrease any chance for misunderstanding surrounding activities, such as costume fitting, that are absolutely essential to the teaching and craft of theatre. What should you expect? What are the warning signals that something might be wrong?

General Definitions

York University strives to provide an environment wherein all students, faculty, and staff are able to learn, study, teach, and work, free from sexual harassment, including harassment on the basis of gender identification and sexual orientation.

York University defines sexual harassment as:

- Unwanted sexual attention of a persistent or abusive nature, made by a person who knows or ought to reasonably know that such attention is unwanted;
- The making of an implied or express promise of reward for complying with a sexually oriented request;
- The making of an implied or express threat of reprisal, in the form of actual reprisal or the denial of opportunity, for refusal to comply with a sexually oriented request;
- Sexually oriented remarks and behavior which may reasonably be perceived to create a negative psychological and emotional environment for work or study.

It can appear to be, at first, an innocent friendship or a sincere romantic relationship. Or, it could be a grab or an insult—an unpleasant experience from the outset. We will look at this topic in the context of theatre in general and the Theatre Department in particular.

Theatre and Department of Theatre

As we know, theatre reflects life; life has its share of sex, violence, murder, insanity, cruelty, and terror, as well as romance and hilarity. Teaching students to evoke an empathetic response in audiences involves the simulation of physical violence and dealing with strong emotions in the classroom, in rehearsals, and in performances. Clearly, we cannot avoid these topics, so we meet them head-on in the classroom and in these guidelines. (Much of what is said here is written as though the aggressor is a faculty member and the victim a student, but aggressors can be students or staff and a faculty member the victim.)

Physical Contact

The York policy lists "unnecessary touching or patting" as behaviour indicative of sexual harassment. However, in the Theatre Department, the use of touch routinely happens in acting/directing classes and in costume fittings. In acting, voice and movement classes, students will be touched in the abdomen, diaphragm area, ribcage, chest, spine, back, shoulders, limbs, neck and head to assist the student in proper breathing, relaxation of tensions, alignment or similar instruction. At no time should a teacher, without the student's permission, touch those parts of a student's body that would normally be covered by a two-piece bathing suit. At no time in an acting class will a student be asked to remove intimate apparel. The removal of clothing, however, is integral to a costume fitting. Getting changed into or out of a costume is done in the privacy of a closed fitting room, but then the costume designer and/or the cutter building the costume will have to touch the costume (and therefore the student in the costume) anywhere that it needs fitting. The costume may also include undergarments that are not the student's (e.g. corsets for women), that require the removal of the student's own undergarments, and costume undergarments also require fittings. No students will be asked to put on or remove any item of underclothing in the presence of any other person. A danger sign in physical contact could be unnecessarily prolonged touching, or touching body parts not involved in the current teaching. Students who feel uncomfortable about touch from the teacher, staff member, or another student have a responsibility to speak to the teacher about opting out, or to discuss the problem further with the Sexual Harassment Advisor.

Psychological Contact

Sexual harassment can occur with no physical contact at all: psychological contact can therefore be a more difficult area to ascertain than physical contact since it involves words, intonations or body language. Theatre training may often deal with sex. For example, some of the discussions needed in acting classes are of a sexually explicit nature. There is no way for students to fully explore the nature of acting without being honest, to some level, with their personal lives. Your theatre teachers may feel nervous or defensive about this area of potential harassment. However, a theatre teacher is a professional. Just as a doctor is supposed to be interested only in the bodily health of the patient, a theatre teacher is interested in encouraging the student to learn, explore, and develop a talent. A warning sign of a lack of professionalism could be an indication from the potential harasser that he or she wants some personal gratification beyond that of being a good teacher.

Some questions you may ask yourself to determine if you may be sexually harassed are: Has someone tried to extract a personal/romantic/sexual response from you? For example, have you been asked to stay after class several times for what has become a personal discussion, rather than one focused on class work? Or, have you had closed-door interviews with someone who begins to show a romantic or sexual interest in you? Have you felt flattered by unusual interest or social invitations from one with whom you have a professional relationship? Has someone asked you to keep your meetings/relationship absolutely secret? Is there a great difference in power within the university between you and the possible harasser? Could that person have some power over you now or in the future are you in that person's class, or could you be in that person's class in future years? Do you feel intimidated? If you are in a situation that makes you feel uncomfortable, explore why you feel this way. Sexual harassment can happen to anyone.

Who Has the Power?

Faculty, staff, and students work long hours together, evening after evening, on crews and in rehearsals. The atmosphere is disciplined, but friendly and informal. First-name use, especially in upper-level courses is encouraged. Students are asked to work with and trust the faculty, similar to relationships in professional theatre; but, be aware that, here as elsewhere, trust must be earned and merited on a continuing basis. In the Acting and Production Areas, many grades are arrived at in group meetings of the area faculty, and the same faculty members review students' work during their four years at York. Teaching Assistants (usually Graduates) participate in grading. In Production, staff advise faculty about student work on Departmental productions. Remember that it isn't really possible for people to have an equal relationship when one person has power over the other.

Gender Harassment

Gender harassment consists of derogatory or degrading remarks directed towards members of one gender or sexual preference group. These are most often directed at a woman, women in general, homosexuals, or transgendered persons. Gender harassment is sexual harassment.

What to Do?

If you feel that sexual harassment may have occurred, speak to the teacher, the class rep, your faculty advisor, or visit <http://www.yorku.ca/sass/resources.html> for support. You should never feel guilty or be made to feel guilty about reporting a problem. York's Sexual Harassment Centre is there to help anyone who needs it. It operates in a completely confidential manner, and no action is taken by the Centre unless the concerned person wishes it. An ongoing project of the Sexual Harassment Centre is the Sexual Assault Survivors Support Line (SASSL). SASSL is a peer support telephone line, which provides referrals and support to callers on a 24-hour basis. SASSL also offers a support line. The support line is closed on University holidays with messaging that provides alternative crisis line numbers. SASSL is in the process of developing into a service for the York Community in its own right.

Useful contact information:

The Office of Student Community Relations: 416-736-5231

Sexual Assault Crisis Line (24 hrs/day): 416-650-8056

Sexual Assault Survivors' Support Line (24 hrs/day): 416-736-2100 ext 40345 sassl@yorku.ca

Personal Counselling Services: 416-736-5297

Centre for Women & Trans People at York: 416-736-2100 ext 33484

Victims Services Programs of Toronto: 416-808-7066

ADMINISTRATIVE MATTERS

Faculty of Graduate Studies Regulations

It is the responsibility of all students to familiarize themselves each year with the Faculty Regulations, as well as with any additional regulations of the specific program in which they are enrolled.

It is the responsibility of all students to be familiar with the specific requirements associated with the degree, diploma, or certificate sought. While advice and counselling are available, it is the responsibility of each student to ensure that the courses in which registration is affected are appropriate to the program requirements.

This handbook is not intended to be an exhaustive guide to FGS policy, but rather draw your attention to some of the most commonly referenced guidelines. Please see the FGS website for all Faculty regulations:

<http://gradstudies.yorku.ca/current-students/regulations/>

Registration & Course Enrolment

Registration for the Fall/Winter 2017-2018 opens up on **June 6, 2017**. It is beneficial to you to register early as it is necessary to be registered in order to gain access to other services on campus. Your first step is to register for the sessions (Fall and Winter) then enroll in courses. Although you only need to register in one term at a time if you prefer, please note that graduate students must maintain continuous registration all year long throughout their career at York. Therefore, you must register and pay fees for all five terms: Fall, Winter, Summer 2017-2018 and Fall, Winter (2018-2019).

All graduate students are required to maintain continuous registration until the completion of their program. Failure to register by the session deadline will result in a \$200 late penalty. Students who do not register by the published deadline run the risk of being withdrawn by the university for failure to maintain continuous registration.

Grades

The regulations of the Faculty of Graduate Studies designate that course work be graded using the following scale. This table also indicates the program's definitions of each grade level.

A+	(Exceptional)	90 – 100%
A	(Excellent)	85 – 89%
A-	(High)	80 – 84%
B+	(Highly Satisfactory)	75 – 79%
B	(Satisfactory)	70 – 74%
C	(Conditional)	60 – 69%
F	(Failure)	0 – 59%
I	(Incomplete)	N/A

Grading in Courses

Course directors must announce in writing, in each course within the first two weeks of classes, the nature and weighting of course assignments and their due dates, including, if applicable, assessment and/or grading requirements with respect to attendance and participation. In keeping with reporting dates, the expectation is that course assignments can normally be accomplished within the course period.

In exceptional circumstances, a previously announced marking scheme for a course may be changed, but only with the unanimous consent of students; the new marking scheme must also be distributed in written form.

Academic Standing

Combinations of 'C' Grades Which Require Withdrawal Unless Continued Registration is Recommended and Approved: A student who received in total any of the following combinations of grades for graduate courses may not continue to be registered in the Faculty of Graduate Studies and in a graduate program unless this continuation is recommended by the graduate program director concerned and approved by the Dean:

- a. two C grades for 6.00 credit courses;
- b. one C grade for a 6.00 credit course & one C grade for a 3.0 credit (or equivalent) course;
- c. a total of three C grades for 3.0 credit (or equivalent) courses.

In no cases will grades be averaged.

Combination of 'F' and 'C' Grades Which Require Withdrawal: A student will be required to withdraw from a graduate program and registration in the Faculty of Graduate Studies will be terminated if the student receives in total for graduate courses, during enrolment at York University:

- a. one F grade for a 6.0 credit course or two F grades for 3.0 credit (or equivalent) courses;
- b. one F grade for a 3.0 credit (or equivalent) course and one C grade for a 6.0 or 3.0 credit (or equivalent) course.

In no case will grades be averaged

Note: Students may withdraw from a course if not more than two-thirds of the course has been given. After this, students shall remain registered and will be assigned grades as appropriate. The symbol (W) (withdrew in good standing) will be recorded in place of a grade to indicate that a student was authorized to withdraw from a course in which he or she was registered. If a student withdraws before one-third of the course has been given, the requirement to record a (W) may be waived at the discretion of the program.

Tuition

Graduate student's fees are determined on the basis of their status (full-time/part-time international/domestic), and are approved yearly by the Board of Governors. You can find the most up-to-date information on fees here: <http://sfs.yorku.ca/fees/courses/2017-2018/fall-winter/faculty-of-graduate-studies>

Your tuition is billed to your student account at the time of registration and is payable on a term-by-term basis. Most students enroll for the Fall and Winter semesters at the same time, and while both fees are billed to your student account at the time of registration.

NOTE: Tuition and fees for the program are set by the Faculty of Graduate Studies and must be paid by the student. Fees are subject to approval by York's Board of Governors in accordance with the fees guidelines set by the Ministry of Training, Colleges, and Universities and are subject to change.

Printing

Theatre MFA students will receive an allocation of \$150 for the two years of your studies. The allocation is available at a designated printer stations in the Libraries and the William Small Centre Computing Commons. When you release your print job at a designated printer station, your purse (allocation) will be displayed. You may print through your own device via wireless remote access at any of these locations as well. More information can be found here: <http://student.computing.yorku.ca/printing-allocation-for-registered-graduate-students/>

EMPLOYMENT & FINANCIAL INFORMATION

Funding

Here is the link to graduate funding - <http://gradstudies.yorku.ca/graduate-funding-model/> -

All students get a Fellowship, which is applied against their student account and only if there is a credit balance in their student account will they actually see any money.

Here is the link for everything about current student finances - <http://gradstudies.yorku.ca/current-students/student-finances/>

And here is the link specifically to awards - <http://gradstudies.yorku.ca/current-students/student-finances/funding-awards/>

Teaching Assistantships

Teaching Assistantships are a matter of formal negotiation between the University and the Canadian Union of Public Employees (CUPE) Local 3903 of York University. Per the collective agreement, a full-time graduate student is eligible to apply for a Teaching Assistantship and to keep an up-to-date blanket TA application on file. Students interested in being considered for a Teaching Assistantship in other units should apply directly to the department, division, or other units concerned.

Canadian Union of Public Employees, (CUPE) 3903 represents all teaching assistants, part-time faculty members, and graduate assistants at York. Teaching Assistants and Graduate Assistants must be full-time graduate students. Teaching Assistants become members of bargaining Unit 1. Graduate Assistants become members of bargaining Unit 3. The terms and conditions of their jobs are governed by a collective agreement which is negotiated with the University. Teaching Assistants in each department elect stewards to represent them at the Stewards' Council and all members are invited to attend general meetings of CUPE 3903 and to participate in various CUPE 3903 committees. If you have questions about your job, contact your steward or the union office at 2050 Technology Enhanced Learning Building; (416.736.5154). The name of your steward will be posted on the CUPE board in the department.

Payment

Payday is the 25th of each month. When this happens, your paystub will be delivered to the graduate program office. You may pick up your paystub from the GPA. Check this notice to ensure you have been paid the correct amount and that your tuition payment for the month has been deducted (if you opted to pay tuition by this method). If you don't understand the components of your pay slip, consult your GPA.

If there is a change to your home address, it is important to inform the payroll department in Human Resources so that your T4 and/or T4A form is delivered to the correct address.

Scholarships

Various funding competitions are available throughout the year. The Graduate Program Assistant will advise you of these opportunities. You are also encouraged to consult the Faculty of Graduate Studies website regarding financial support: <http://gradstudies.yorku.ca/current-students/student-finances/funding-awards/>

An important note about scholarship applications: The majority of external scholarship applications require submission of original, official copies of all post-secondary transcripts. When ordering York transcripts, note that only transcripts delivered directly to the graduate program office are considered official. If you pick up your transcripts from the registrar's office they will be stamped 'unofficial'.

Other funding sources

Bursaries are available through the Faculty of Graduate Studies (FGS) and through Student Financial Services (SFS). Allocation of bursaries is based on financial need.

For detailed information please see: <http://gradstudies.yorku.ca/current-students/student-finances/funding-awards/bursaries/>

Funding Opportunity	Purpose
Fall/Winter Student Financial Profile	To assist fulltime graduate students with financial need in the Fall/Winter terms
Spring Student Financial Profile	To assist fulltime graduate students with financial need in the Spring/Summer term

Graduate Students' Association Emergency Loan - the Graduate Students' Association (GSA) provides short-term interest-free loans to graduate students who encounter temporary financial difficulties. At present, the maximum amount loaned is \$200.00 with a repayment schedule of four months. For more information contact your GSA President or Treasurer.

Graduate Students' Association Fund - additional funding is available through the Graduate Students' Association. Competitions are held annually for the following: Thesis Support, Skills Development Support, and Conference Support. Applications are available in the GSA Office, 325 Student Centre.

OTHER RESOURCES

Resource	Overview of Services
Faculty of Graduate Studies gradstudies.yorku.ca 230 York Lanes 416-736-5521	<ul style="list-style-type: none"> Faculty Regulations Administration of scholarship applications Graduate Student affairs
Career Services careers.yorku.ca 202 McLaughlin College 416-736-5351	<ul style="list-style-type: none"> Dossier services Career preparation workshops
Centre for Human Rights rights.info.yorku.ca 327 Ross South 416-736-5682	<ul style="list-style-type: none"> Information and referral Early complaint resolution Resource library
Counselling and Disability Services cds.info.yorku.ca N110 Bennett Centre for Student Services 416-736-5297	<ul style="list-style-type: none"> Personal counseling Provides academic and specialized support to students with learning, mental health, physical, sensory, or medical disabilities.
CUPE 3903 cupe3903.tao.ca 2050 TEL 416-736-5154	<ul style="list-style-type: none"> CUPE represents all teaching assistants, graduate assistants, and part-time faculty members at York.
Research Centres yorku.ca/research/about/centres.html	<ul style="list-style-type: none"> Students may benefit from the services of the various research centres and institutes established at York University
York International yorkinternational.yorku.ca 200 York Lanes 416-736-5177	<ul style="list-style-type: none"> International student advising Workshops for international students Advising
Security security.info.yorku.ca General: 416-650-8000 or ext 58000 Urgent: 416-736-5333 or ext 33333 goSAFE: 416-736-5454 or ext 55454	<ul style="list-style-type: none"> Security personnel and patrol Emergency Response Security information and resources goSAFE program: A complimentary service providing a safe and secure means of transporting York community members to selected campus locations
Library library.yorku.ca/web/ask-services/graduate-student-support	<ul style="list-style-type: none"> York and interlibrary loans Graduate reading room Research guides TA support
Graduate Student Association (GSA) www.yugsa.ca 326 Student Centre 416-736-5865	<ul style="list-style-type: none"> Student advocacy Administration of GSA funds (emergency, bursary, academic support) Administration of health plan for those not covered under collective agreement

